

August 24, 1961 • Every Thursday

# AMATEUR CINE WORLD

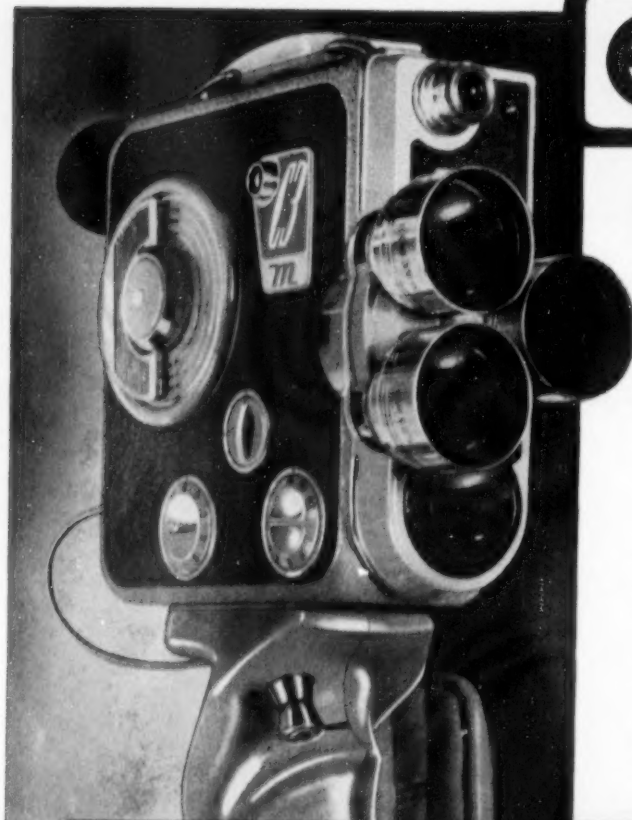


*Convert Your Projector to Stripe  
for Less Than £10*

Photograph by Alfred Ellis  
A FOUNTAIN



PUBLICATION



# eumig

## C3m

## 8mm. CAMERA

A high quality, thoroughly reliable 8mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1 : 1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. A back wind handle is provided.

Lens turret with EUMIGON f/1.8/12.5mm. standard lens, EUMACRO 2.5X (31.25mm.) extra long tele-attachment and EUMICRON 0.5X (6.25mm.) wide angle attachment. Central focusing wheel operating on all three lenses with 'fixed-focus' settings for each. Telescopic viewfinder (1 : 1) with automatic masking for each lens.

Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in view-finder. Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running. Substantial pistol grip with wrist strap and cable release.

**£82 - 10 - 3**

*Extras: Parallax Compensation device, leather cases, Matte Box set complete with sliding masks, and a range of other accessories.*

# eumig

## P8m Imperial

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in coupling system (3½ i.p.s.). To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following features:

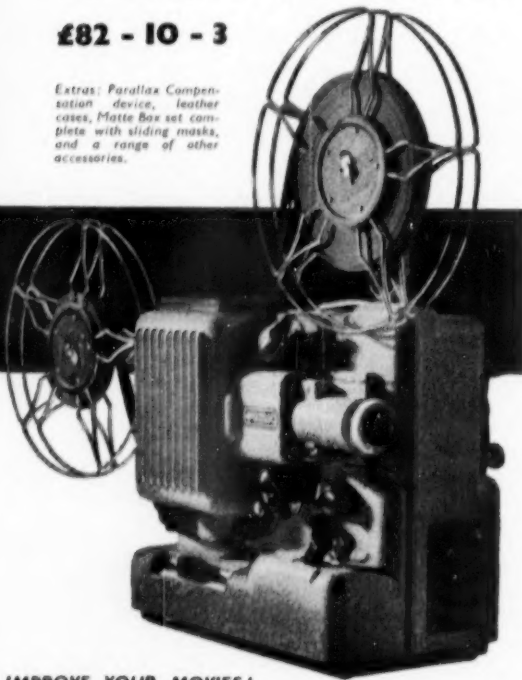
PRE-CENTRED 12v./100w. lamp. EUPRONAR f/1.4/20mm. lens. Visible reverse projection. Power rewind. Frame-by-frame still projection. Automatic heat filter for stills.

Price, complete with lamp and two 400ft. reels,

**£43 - 5 - 0**

P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400 ft. reel **£30 - 15 - 0**



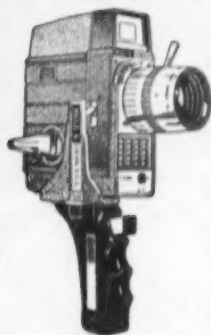
**IMPROVE YOUR MOVIES!**  
Buy a copy of the EUMIG MANUAL from your dealer. Packed with hints for putting a really professional touch to your films.  
**PRICE: £1 - 1 - 0**

**JOHNSONS**  
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# For the latest—if it's GOOD

Whatever you buy from Wallace Heaton is reliable and good value for money—nothing is stocked that cannot be recommended. And backing every sale is this country's finest cine service, including everything that the amateur needs.

**The 8mm. BELL & HOWELL AUTOSET III** See it here—the new **EUMIG C5 8mm.**



—Zoom lens plus very reasonable price

The latest version of the popular 8mm. AutoSet has an f/1.8 zoom lens, with focal length adjustable from 10mm. wide angle to 37mm. telephoto. As you zoom the lens, the viewfinder zooms automatically to show the correct field of view.

The Electric Eye exposure meter fitted sets the lens to the correct aperture instantly, and shows a coloured indicator in the finder when the light is too bad for filming. Films with speeds from 5 to 40 ASA can be allowed for. For special lighting conditions the aperture may be set manually.

The AutoSet III has a 3-way control for single frame, continuous and normal filming. An A to D converter and a haze filter are incorporated; the zoom lens has a fixed-focus.

Price, complete with pistol grip and leather over-ready case, £74/19/4, or deposit £15/19/4 and 12 monthly instalments of £5/7/3.



**Zoom lens reflex**

A completely new design by a famous maker. The 14-element Eumig 503 f/1.8 lens zooms from 10mm. to 40mm. at the touch of a large smooth control knob.

The viewfinder shows a true reflex image vertically and laterally correct and always free of parallax error. And since the light for the finder is taken from a prism in front for the diaphragm, the image is always bright, no matter what the aperture, and always free of flicker. A focusing control is incorporated and focus is visible in the finder.

Exposure is fully automatic; provision is made for adjustment up to 3 stops either way. Electric drive from 5 penlight batteries obviates winding and gives sufficient power for 12 double run films at the speeds of either 16 or 32 f.p.s. Single frame control and a remote-control socket are provided.

The design is very compact, the zoom lens being housed in the camera body. Price £117/8/3, holdall case £5/10/6. Deposit £24/10/6 and 10 monthly instalments of £4/3/7. Pistol grip, extra £3/10/6.

Available soon—new transistorised tape recorder to record as you film with the C5.

**Your guide to everything good in cine—the 1961/62**



## BLUE BOOK

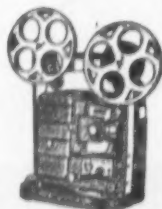
All types of equipment are included. For example—the good Japanese cameras, meters, etc.; the latest automatic and zoom-lens cine cameras; pages of projectors, 8mm. and 16mm. and a unique range of editors, titlers and accessory equipment; tape recorders and a full selection of still photographic equipment.

BUT the Blue Book does not include anything that we cannot honestly recommend as being reliable and good value for money.

●All our second-hand equipment is **GUARANTEED** for one year

For really easy threading—

the Bell & Howell **LUMINA**



This new model has automatic self-threading which is exclusive to Bell and Howell and which is quick, accurate and foolproof.

The new Tru-Reflector lamp, with its special reflector, gives brilliant light output—and the new Proval f/1.2 lens makes the most of it to give a really brilliant, pin-sharp picture; the lens mount has a focal control for extreme accuracy of adjustment. The control switch gives you reverse or single frame control as well as normal. The power-rewind takes less than 1 minute to rewind a complete reel; and with 400ft. film capacity, you can view without interruption for 30 minutes. The reel arms are gear-driven—no belts to adjust or replace; the speed control gives speeds from 14 to 24 f.p.s. (8mm. versions of sound films can be run at their correct speeds).

A finger-tip frame finder is incorporated; and an accurate tilt adjustment. There is a safety device which prevents the lamp being left on with the motor off. All the necessary points are permanently lubricated, and the weight, complete with case, is only 17½ lbs.

Price complete, £89/10/6 or deposit of £12/10/6 and 12 monthly instalments of £4/8/6.

With 224 pages and about 1000 illustrations, price 2/- the **BLUE BOOK** shows you **ALL** the good equipment.

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# The New HUNTER projector stand



**ONLY  
£6.12.6**

This highly efficient moderately priced Projector Stand is strongly constructed yet light in weight. It is fitted with folding table, standing 45in. from the ground, which is finished in Formica and the tubular legs are plastic covered. The folding table measures 16in. x 12in. and is equipped with height adjusting screw. An adjustable foot also compensates for uneven floors.

Two further tables are available as accessories which can easily be attached to the legs. One accessory table measures 16in. x 12in. suitable for reels and slide boxes whilst the other measures 16in. square and is suitable for tape recorder.

## PRICES

Hunter Projector Stand complete with Table size 16in. x 12in. ...	£6 12 6
Accessory Table size 16in. x 12in. ...	£3 10 0
Accessory Table size 16in. x 16in. ...	£4 2 0

See it at your dealers now or send 1/- P.O. for 1961 Catalogue to address below.



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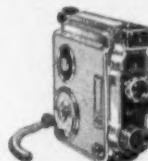
**THE ADMIRA 8-11A** Cine camera has proved to be one of the most popular cameras, since it has many features incorporated in more expensive cameras.

Features : Geared twin lens turret.

- 12½mm. f/1.9 standard focusing lens and 25mm. f/1.9 telephoto.
- Five filming speeds, 12, 18, 24, 36 and 48 f.p.s.
- Backwind for trick shots.
- Single frames and continuous run.
- Sprocket drive ensures rock steady pictures.
- Compensated viewfinder down to 13 inches

6.5mm. wide angle attachment	£45 0 0
Pistol grip	£8 8 0
De luxe case	£2 10 4
	£3 15 0

H.P. deposit—£9/- and twelve monthly payments of £3/4/6.



**ADMIRA '8F'**

Similar in design to the well proven and popular Admira "811A" camera. The new model "8F" has a built-in coupled exposure meter to lens iris. Exposure-needle is visible through viewfinder and exposures can be altered whilst filming. Fitted with 12½mm. f/2.8 fixed focus lens. Parallax compensated viewfinder, 13-18-39 inches. Governor controlled motor and sprocket-drive £24 10 0  
Wide angle lens viewfinder £8 8 0

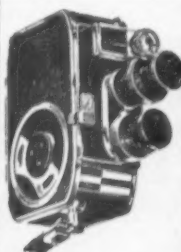
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### USED CINE CAMERAS

9.5mm. H Motocamera, f/2.5 lens	£7 10 0
8mm. Bell & Howell "624B", f/1.9 lens	£18 10 0
8mm. Miller "CA", f/2.5 lens, 5 speeds, single frames	£21 0 0
B8/V5 Bolex, f/2.5 Yvar lens and 1¼" f/4 Dallmeyer telephoto, variable filming speeds and variable viewfinder, complete in combination case	£49 10 0
C8 Bolex, f/2.5 fixed focus lens	£27 10 0
B8 Bolex, f/1.9 lens	£35 15 0
B8L Bolex, f/1.9 focusing lens	£48 0 0
B8L Bolex, f/1.9 focusing lens, 36mm. f/2.8 Yvar telephoto, 6.5mm. f/2.5 Dallmeyer wide angle	£79 10 0
8mm. Eumig Electric, f/2.8 lens and 2X wide angle lens	£27 10 0
8mm. Bell & Howell "624-EE" Autoset, f/1.9 lens	£29 17 4
8mm. Bell & Howell "Sportster (605), f/2.5 lens, 5 filming speeds	£15 15 0
8mm. Bauer model "888", f/1.9 lens, coupled built-in exposure meter	£38 15 0
16mm. Bell & Howell "603" magazine loading, f/1.9 lens, variable speeds	£43 10 0
16mm. Bell & Howell "603T" magazine loading, f/1.9 lens, variable speeds	£75 0 0
16mm. Pathe Webbo Special Reflex, "through the lens" focusing, fitted with 1" f/1.9, 3" f/3.5 Berthiot coated lenses and 6" f/5.5 Cooke telephoto	£159 0 0
16mm. American Bell & Howell "200-EE", incorporating Magic Eye, f/1.9 focusing lens, magazine loading, complete in case	£139 10 0
16mm. American Bell & Howell model "70DR" with geared triple lens turret, fitted with 10mm. f/1.8, 25mm. f/0.95 and 75mm. f/2.5 Angenieux coated lenses, complete in Mayfair case (as new)	£255 0 0
16mm Bell & Howell 240EE Magic Eye f/1.9 lens, 100 loading	£147 0 0

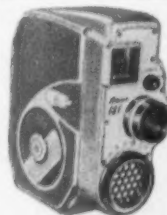
### USED CINE PROJECTORS

8mm. Paillard Bolex "MBR", 500 watts (soiled)	only £45 0 0
8mm. Bell & Howell "606H", 500 watts, all gear drive	£29 15 0
8mm. Agfa Movector, 8 volt, 50 watt, cold-light lamp	£31 10 0
8mm. Bell & Howell Movimaster, with new cold light lamp and Filmovara lens (as new)	£28 10 0
PBM Eumig Imperial	£37 10 0
8/16mm. Specto, 500 watts, with 1½" lens, takes 800 ft. spools	£45 10 0



**8mm.  
BOLEX  
B8SL  
CAMERA**

Almost identical to the C8SL model but incorporating a twin lens turret to accommodate two lenses. Also includes the Bolex "behind the lens" photo-cell meter. Fitted with 12½mm. f/1.9 Yvar fixed focus lens and 36mm. f/2.8 Yvar telephoto lens. £39 19 9



**BAUER  
'88F'**

This 8mm. cine contains the latest developments of the "Magic Eye" cameras. Coupled photo-electric meter for fully automatic operation with optional manual control; single, normal and continuous run; meter scale and pointer visible in large viewfinder ... £46 17 6  
Price with E.R. Case ... £51 4 8

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# For the finest

# ZOOM

**3 ULTRA-FAST  
f/1.8  
LENSES  
in click-  
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TURRET  
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**FREE!**

Dixons will send you their famous book, "Guide to Better Movies," by Stanley Dixon. Packed with information Also future issues of Dixons Photographic Bulletin.

Dixons also present to you, absolutely free, this handsome PISTOL GRIP, usually an expensive extra. It is detachable and has a built-in trigger for smooth, easy operation and rock-steady pictures.

FREE COLOUR LEAFLET — "PRINZ CAVALIER" illustrated folder on request



**Half the cost of  
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EXCLUSIVE TO DIXONS**

A top-quality precision-built 8mm. COLOUR MOVIE CAMERA offered at nearly half the cost of comparable models! Only Dixons huge purchasing power could enable them to place an exclusive contract to produce the fabulous PRINZ CAVALIER AUTOMATIC.

**WORTH DOUBLE AT  
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If you already own a movie camera you'll be quick to recognise that this is a bargain of a lifetime. We will gladly part exchange your movie or still camera for PRINZ Cavalier AUTOMATIC. Just a small deposit brings a brand new PRINZ Cavalier with payments up to 2 years if you wish. But hurry the first shipment has just arrived and they will sell on sight.

**NO EXTRA CHARGE FOR PISTOL GRIP**  
Just look through the extra-large viewfinder, press the trigger and the powerful motor pulls into motion to give you smooth-sharp and colour-true motion. For extra effect the high speed f/1.8 three-lens turret features dramatic close-ups, wide angle or standard shots. It's a wonderful bargain and will give you a lifetime of pleasure.

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## PRINZ CAVALIER

**SEE THESE TREMENDOUS  
SPECIFICATIONS**

- ★ **ULTRASPEED** f/1.8 coated lenses, newly computed to give sparkling colour with top-flight definition.
- ★ **EXPOSURE METER** is fully coupled and sets all three lenses at once. Extreme sensitivity—simply line up two pointers.
- ★ **TURRET HEAD** gives instantaneous choice of view.
- ★ **WIDE ANGLE** "Rayden" f/1.8 lens, perfect for interior scenes and outdoor perspectives. TELEPHOTO "Gruner" f/1.8 lens brings you powerful close-ups. STANDARD "Clarear" f/1.8 is the perfect high-speed lens.
- ★ **BUILT-IN FILTERS**. Two turret-mounted filters are swung into position at a finger's touch. The Blue filter cuts out glare, gives richer colours. An "A-D" filter lets you use Type "A" film outdoors.
- ★ **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
- ★ **POWERFUL MOTOR** runs at controlled speed.

**SENT ON 10 DAYS  
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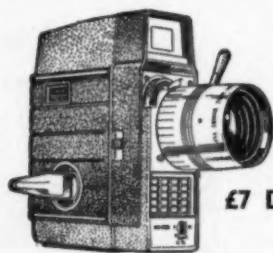
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## Dixons



**New Bell and Howell  
AUTASET III ZOOM**

**£74 19 4** (with Pistol grip and English Hide case)

This Zoom version of the world-famous Autaset "Electric Eye" automatically adjusts the f/1.8 haze corrected Zoom lens as you film (manual exposure optional). Optical Zoom viewfinder coupled to lens. 3-way starting button. Film speeds 5 to 40 ASA. Governor-controlled meter—no slowing down. Terrific value.

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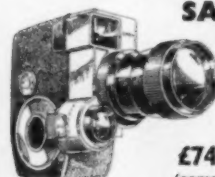
**Auto-Eye**

**£90 19 6**

(complete with case)

Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposures—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific Zoom lens makes your subject Z-O-O-M fantastically towards you. A really splendid movie camera.

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**SANKYO  
ZOOM  
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**£74 10 5**  
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Marvellous f/1.8 zoom lens of entirely new type of optical glass, with ten layers and seven complexes giving dynamic zooming effect. Special titanium coating makes extra bright zoom finder remarkably easy to use. Always-accurate automatic exposure. Six speeds. Film counter. Film inspection window. Exceptional value.

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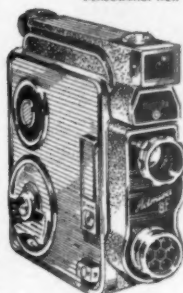
The Fantastically Popular

## ADMIRA

8mm. movie cameras

The great ADMIRA range has been enthusiastically welcomed everywhere because it provides all the features of top-quality precision manufacture at a price within everybody's pocket. See these inexpensive top cine-cameras at Dixons NOW.

Sensational new Magic Eye 8mm. camera



**ADMIRA 8F**  
**£24.10.0**

The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up a pointer in the eyepiece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 3ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy

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**ADMIRA 8 IIA**  
With new superfast lenses

**£45.0.0**

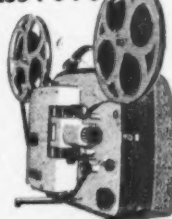
Slim-built twin lens turret 8mm. cine camera with f/1.9 normal and f/1.9 telephoto lenses. Parallax-corrected viewfinder. Motor has cut-out to avoid slow-down. 5 speeds to 48 f.p.s. and backwind. Sprocket feed for rock-steady pictures. Tremendous value at this price.

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Magnificent new British 8mm. Zoom projector

**£33.0.0**



**SPECTO GREYLINE**

**ZOOM PROJECTOR**

With Lantar Vario focus lens 15 to 25mm., 150 watt Tru-flector Lamp with special contrast switch control. Variable motor speed control 14-24 f.p.s., spool arm capacity 400ft. Fast rewind. Complete with carrying case and spare spool. Facilities for attaching tape synchroniser unit.

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Britain's finest 8mm projector value!!



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By purchasing the entire factory output to the U.K., tremendous savings can be passed on to you. Just compare the Astro specifications with any other projector under £50. Order by mail and see for yourself on ten days free trial.

**£24.10.0**

500 W. PREFOCUS LAMP is included in price. Very cool running due to powerful blower and extra large finned lamphouse with aluminium thermal screen. COATED f/1.5 HIGH DEFINITION projection lens of 20mm. focal length gives crisp pictures 50% larger than conventional 25mm. GATE STOPS "SPLICE JUMP" by ingenious side tension springs. All-nylon gearing for quiet running. FEATHER-TOUCH MICRO-SWITCHES control interlocked lamp, motor and blower operation. Fully variable range of speeds. 400-FEET SPOOL ARMS give full half-hour's show.

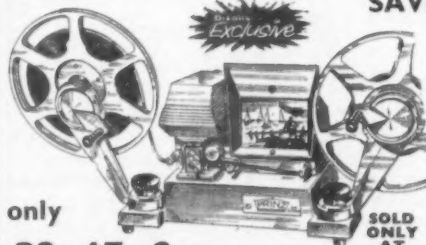
Five Year Guarantee. Case 37/6.

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and 8 monthly payments of 60/6 or DEPOSIT £5 and 12 of 35/- or 18 of 24/3 inc. lamp.

**500w. lamp f1.5 lens 5 year guarantee**

At last . . . you can edit your home movies **INEXPENSIVELY**  
**SAVE £££'s with the new**



only

**£9.17.6 cash price**

**SOLD ONLY AT DIXONS**

**PRINZ**  
**EDITOR**

Once again world-famous PRINZ equipment brings you a terrific chance of obtaining high-priced quality at lowest-priced cost. An Editor can cost you over £20—but now Dixons large bulk purchase saves you pounds—gives an opportunity of buying **FIRST-CLASS EQUIPMENT AT FAR UNDER NORMAL PRICES.**

Now by editing your movies you can remove over or under-exposed portions, blurred parts, or any scenes you do not want. You can rearrange the sequence of events to make a connected story, join pieces from different reels of film, join whole reels, etc. But hurry, at this price everybody will want a Prinz Editor and if you delay you may be disappointed.

**10/- DOWN**

and 8 monthly payments of 25/3 or £2 DEPOSIT and 12 monthly payments of 14/3.

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Send on 10-Day Free Trial

If I am not satisfied in any way I may return the equipment for full refund.

Include at no extra deposit ☐ E.R. Case, ☐ Accessories as follows:

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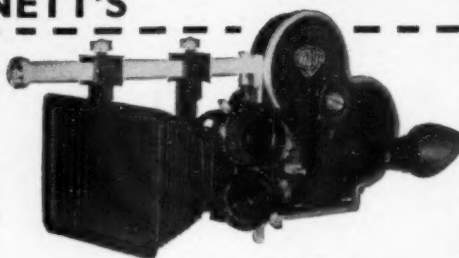
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### ARRIFLEX

The main advantages of the Arriflex system are as follows:

- REGISTER PIN which holds the film rock-steady during each exposure.
- OFFSET TURRET enabling the use of varying size lenses without cut-off.
- SIMPLE ADDITION of 400ft. magazine enabling continuous filming of up to 11 mins. at 24 f.p.s. to be achieved.
- 3 EASILY INTERCHANGED constant speed D.C. motors or synchronous A.C. motors for sound filming. Blimp can be fitted in a matter of minutes, giving complete silence of operation.
- MICRO SWITCH built in, which switches mechanism off when the film runs out.



#### MINIMUM OUTFIT

Arriflex camera body ...	£549 10 0
25mm. T2 Kinetel lens ...	£50 0 0
Battery ...	£10 18 4
	<b>£610 8 4</b>

RANGE OF COOKE T2 KINETAL LENSES FROM 9mm. TO 150mm. FOCAL LENGTH

#### The adaptable BELL & HOWELL 70HR

Designed for the professional but equally suitable to the serious amateur. Accepts standard 100ft. or 50ft. spools of single or double perforated film. Powerful, long run spring driven motor. 3 lens turret gear-coupled to matching positive viewfinder turret. Critical focuser. Speeds 8, 16, 24, 32, 48, 64 f.p.s. Shutter stabiliser. Veeder footage counter. Accessories available include electric motor and external film magazines. Body only.

Price £298 . 2 . 6

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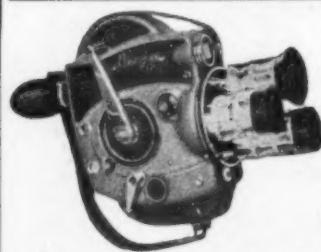
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# AMATEUR CINE WORLD

FOUNDED IN 1934

EVERY THURSDAY 1s 3d

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## Presenting This Week

Convert Your Projector to Stripes	290
A. E. Lott, M.I.E.E., M.Brit.I.R.E.	290
8mm. Viewpoint. Double Run	292
They Went Thataway. Hazel Swift	294
Correspondence	296
It Pays to Economise. Ivan Watson	299
Forty Years in the Jungle. Philip Grosset	301
Better Safe than Sorry. John Gazelee	303
Filming Indoors Without Lights.	
H. A. Postlethwaite	306
Collector's Corner. Kevin Brownlow	307
Voyage to the Bottom of the Sea.	
Alec Gittings	308
New 9.5mm. Equipment. Centre Sprocket	309
Your Problems Solved	310
Club News	314

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## CLUB PROSPECTS

TOMORROW (1 Sept.) sees what could perhaps be termed the official re-opening of the club season, for most clubs get under way again in September after either hibernating during the summer (though few cease all activities) or merely ticking over. What are the prospects for them?

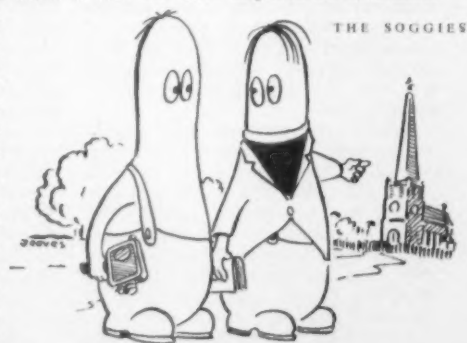
The outlook for the film appreciation societies (as distinct from the film producing groups) certainly cannot be described as bright. "Throughout the year, with few exceptions, our shows have been poorly attended, and our membership has experienced a substantial drop. . . . It seemed certain that, unless every member made an active effort to reverse the trend, in the coming year the society would have no reason to survive." This is the all too familiar tale reported by one society—Sussex F.S.—at their annual general meeting some months ago.

But there was one happy note. The President reported (we quote from the *Worthing Gazette*) that "the society's showing of the *Amateur Cine World* Ten Best amateur films of the year was 'an almost embarrassing success', and he hoped that, perhaps, next year, he would be able to say the same for other programmes". The success of the Ten Best does much to explain why the prospects for the amateur cine clubs are so much more encouraging than those for the film appreciation societies. We do not mean that a showing of the Ten Best will revivify a group (though most clubs find it of great value in introducing themselves to the public, gaining new members and increasing club funds), but that it represents an approach best calculated to keep the membership together and attract audiences of a respectable size for public presentations.

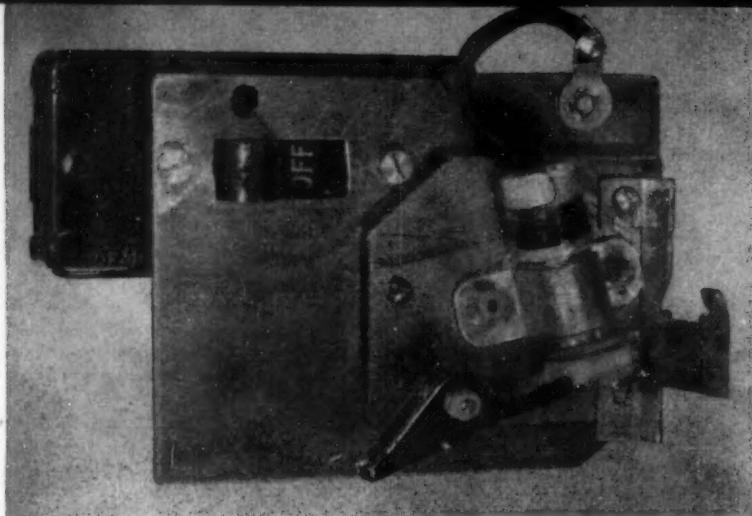
Largely because of the impact of television, cinema audiences are falling everywhere, but the Do-It-Yourself trend shows no signs of abating. *Making* films, as distinct from merely watching them, provides a creative stimulus sadly lacking in everyday life where the tendency is to expect other people to contribute to one's leisure pursuits. And audiences who are bored by entertainment in the familiar mould will often find an interest in the amateur production.

If it would be idle to pretend that the average club film attains the success that would command public applause, it must in fairness be pointed out that few clubs expect it. Most of them make films to give their members experience—experience which also draws on ancillary activities such as titling, lighting and sound recording. We have seen too many promising films fail through inexpert use of the tools of the trade to under-rate the fundamental necessity of acquiring a working knowledge of film technique. Maybe clubs *do*, generally speaking, lose the idea in pursuit of the means of putting it on to the screen. Maybe many club films cannot claim to be more than exercises in technique, but let us not overlook the reason why cine clubs are formed.

They exist to help members to make films, and though creative ideas and imagination must inevitably wilt when they are processed by committees, the man who helps to translate them to film will have acquired an invaluable background against which to produce his own personal films. If sufficient such movie-makers combine to produce a club film, the result might well be a notable success; but at the worst the gains are considerable in terms of the strengthening of individual effort. For the club which appreciates this and resolves to make films rather than just talk about them, the prospects have never been brighter.



"Splicing? I do all mine in there."



*Stripe adaptor unit designed for the G.B.L.516 (but with modification of the mounting plate it could be adapted to almost any 16mm. or 9.5mm. s.o.f. projector).*

This quite easily built magnetic head unit for an optical sound-on-film projector, enables magnetic stripe tracks to be recorded and played back. It works in conjunction with a Gramdeck pre-amplifier, plus the amplifier in the projector. Full constructional details will be given in the second, concluding instalment.

BY A. E. LOTT, M.I.E.E., M.Brit. I.R.E.

## CONVERT YOUR PROJECTOR TO STRIPE FOR LESS THAN £10

FOR THE SIMPLER sound track of the commentary-plus-music type, the most convenient way for amateurs to add sound to their own films is by magnetic stripe. The one major drawback is the price of 16mm. recording projectors, which are at least £100—£150 dearer than their optical counterparts. Few of these machines ever appear on the second-hand market, and when they do the price is usually about £200.

For some optical sound projectors an attachment is available, comprising a play-back head and attenuator, which enables them to play magnetic tracks only. But even this costs £20 and presupposes access to a recording projector for adding the sound track initially. The other ready-made alternative is to use a complete add-on unit with its own drive motor and film transport system, but this has the disadvantages of cost (about £60), non-standard picture-to-sound separation, and the bulk inevitably associated with a separate unit.

However, the ordinary 16mm. optical sound projector already contains much of the apparatus necessary for magnetic stripe, and conversions at low cost have already been described in *ACW* (see the articles by Gordon D. Everett in Nov. 1958, and by Francis E. Williams in Oct. 1959.) But conversions such as these invariably require appreciable technical knowledge and ability.

It was while reading the *ACW* articles on the Gramdeck (Nov. 1958 and Nov.

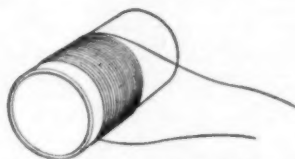
1959), that I realised that the Gramdeck system offered a solution to the problem. It appeared that it would only be necessary to mount a Gramdeck record/replay head on the projector as near as possible to the optical sound head, and plug this in to the projector *Gram* sockets via the Gramdeck pre-amplifier/control unit, which can be purchased as a separate item (£5 19s. 6d.).

16mm. film at 24 f.p.s. has a linear velocity of 7.2in. per sec, compared with the 7.5in. per sec. of  $\frac{1}{4}$ in. tape in the Gramdeck when driven at 78 r.p.m., and 16mm. film at 16 f.p.s. has a linear velocity of 4.8in. per sec. compared with 4.35in. per sec. of  $\frac{1}{4}$ in. tape in the Gramdeck when driven at 45 r.p.m. So 16mm. stripe can give a performance comparable with tape.

Information supplied by Zonal Film Facilities Ltd. showed that the characteristics of their stripe material are substantially the same as those of the standard types of tape for which the Gramdeck is designed, so that little remained to be done except to try the idea. Before the conversion was attempted, however, two decisions were made: no permanent alteration to the projector would be countenanced, and the picture-to-sound separation would conform as nearly as possible to the Bell & Howell standards of 28 frames on the B & H 630 and 23 frames on the 640, so that recordings on an adapted machine could be replayed without appreciable loss of sync. on either.

The G.B. L.516 was chosen for the experiment because it is so widely used by

amateurs. Since the sound-picture separation was to be between 23 and 28 frames, the record/replay head would have to be located after the picture gate but *before* the optical scanning point. This caused some misgiving over flutter, but the doubts later proved to be unfounded. To make room for the head, the existing switch-plate, motor on-off switch, and film-trip mechanism were removed simply by removing the three switch-plate screws and the four screws connecting the wiring to the switch. This unit was safely stored



*Fig. 1. Hum-bucking coil. The tubular former is made from stiff paper or very thin card. It has an internal diameter of  $\frac{1}{4}$ in. (to fit over the head) and is  $\frac{1}{4}$ in. long. 38 turns of 38 S.W.G. enamelled copper wire are close wound. After winding, the wire may be held in place with Sellotape. A smear of ordinary shellac varnish can be put on with an artist's brush, but only after connecting the wires, for it would render any subsequent modification difficult.*

away in case it was necessary to restore the machine to normal standards for resale at some future date.

A replacement switch plate was made from 16 S.W.G. brass plate and secured with the original screws. A new Diamond-H 10 amp. two-pole on-off switch (Cat. No. 2T, or, if from surplus stores, Services Ref. Nos. Z.510,026 and 10F/10685) was fitted to the plate in the extreme top left hand corner and the motor supply leads

re-connected to it. This restored the machine to normal working, but without the automatic film trip. The Gramdeck head and pressure pad were then mounted forward, of and below, the switch, together with a film guide made of 18 S.W.G. brass plate, which guides the film correctly over the head and also mechanically smooths the film motion by isolating flutter from the picture gate. The fixing holes on the film guide are slotted, as the height adjustment needs to be carefully set to ensure minimum flutter. To ensure correct alignment of the head, it was necessary to mount it on a small sub-plate spaced from the switch plate. With this arrangement, the final picture-sound separation was 22 frames.

The head was then plugged in to the Control Unit, which in turn was connected to the L.516 gram jack. The projector amplifier was used on replay only, because when using the microphone, the Gramdeck Control Unit provided all the necessary amplification. For recording music, the domestic radio-gram was used by feeding it in to the Ext.-L.S. lead on the Control Unit.

First results were very encouraging, but it became obvious that although the record/replay head had balanced windings and some internal magnetic screening, its residual leakage inductance was picking up interference from the L.516 motor circuit on playback. Accordingly a small hum-bucking coil was added to the head. Fig. 1 shows this in detail. It consists of a small tube made from stiff paper which is mounted on the end of the head with Sellotape. The coil comprises 38 turns of 38 S.W.G. enamelled copper wire. By connecting this in series with, and in opposition to, the head winding, all hum and interference were suppressed without affecting the recording-replay characteristics.

Two other points needed attention. Because striped film is much less flexible than 16mm. tape, the recording head pressure pad needed adjustment to give a pressure of over 100 grams to ensure effective contact between stripe and head, compared with its normal pressure of about 20 grams. Also the film guide needed careful, but not critical, adjustment in height to ensure that the film approached the head tangen-

tially, and also to remove any flutter from the picture gate.

To avoid hum when recording from a radio-gram, it was found necessary to disconnect the earth on the gram, leaving the main earth for the complete system on the projector only. The L.516 has no volume control on the Gram jack circuit, so a potentiometer of 5,000 ohms was connected between the Control Unit and the projector Gram jack, as in Fig. 2. (All modern machines have a built-in volume control which renders this unnecessary). The potentiometer can conveniently be mounted on a bracket, or—better—in a small screening box, held on the side of the Control Unit by the self-tapping screw which holds the lid on. For my initial experiments, however, I had the potentiometer floating in the wiring with no ill effects.

With this arrangement, recordings were made on edge stripe and full stripe at 16 and 24 f.p.s. (Half stripe, coming as it does between these, was not tried). Quality was very good, although at this stage the head azimuth (i.e., squareness of the recording gap, relative to the film) had been set by eye only. The most satisfactory way of setting the azimuth is by running a striped film recorded on another projector known to be correct, and adjusting the head by slowly rotating it to and fro slightly, until the position for best possible high frequency response has been found. The head is then carefully locked in this position.

The recording gap of the Gramdeck head is 2.3mm. wide, and full-stripe is 2.8mm. wide, so the equipment is capable of giving 2 milli-volts out of the head on replay, or about  $\frac{1}{2}$  volt into the Gram sockets of the amplifier from the Control Unit—more than ample fully to load most amplifiers. Edge stripe is only 0.8mm. wide, so there is a proportionate decrease in output, but it is still adequate for most purposes.

Fig. 3 shows how film is laced through the projector when the attachment is fitted. For normal optical working, it is passed between the switch and the head, there being just room for a loop in this position. It was found on initial experiment that good results were more readily obtained from edge-stripe than from full-

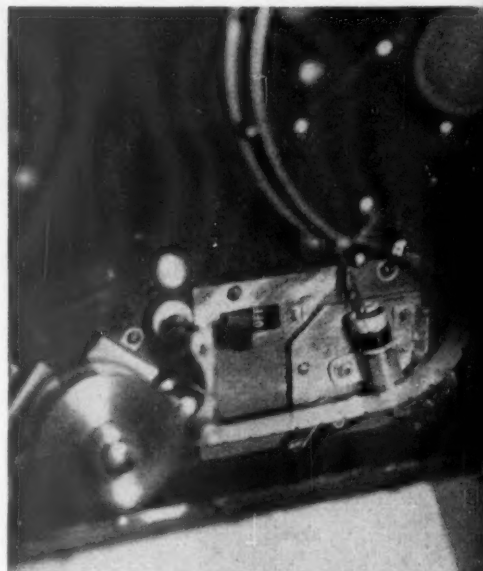
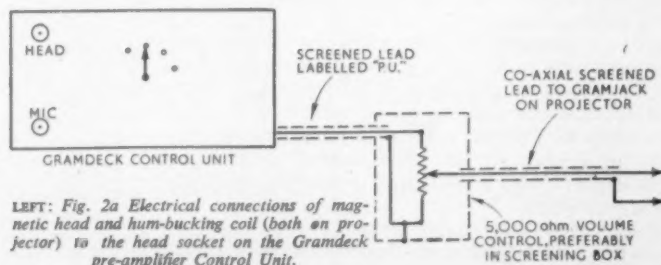
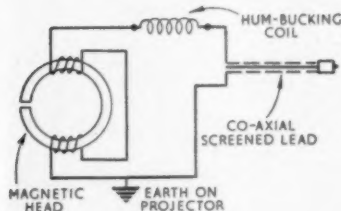


Fig. 3. The magnetic head unit in use on the L.516 projector. Film comes in a loop from the bottom of the gate to the film guide just before the head. The guide smooths out the intermittent motion of the film, and the flywheel drum on the projector pulls the film evenly over the head.

stripe. Possibly this was because the full-stripe with no perforations made the film less flexible for following the contour of the head. The thinner edge-stripe with perforations made the film more flexible, although the perforations did not cause any flutter that could be detected. I discovered that, over a long period, the perforations of edge-stripe tended to "saw" away the felt pressure pad, but this could be obviated by replacing the pad with a rubber pressure roller—a desirable modification. Full-stripe does not produce this wear.

NEXT WEEK'S concluding instalment will give details of where to obtain the components.

BELOW. Fig. 2b; The screened output lead from the pre-amplifier is connected into a potentiometer to control the signal level fed to the projector's own amplifier. The potentiometer can be mounted in a small screening box attached to the side of the pre-amplifier.



LEFT: Fig. 2a Electrical connections of magnetic head and hum-bucking coil (both on projector) to the head socket on the Gramdeck pre-amplifier Control Unit.

## 8mm Viewpoint

# SECOND THOUGHTS about 5 f.p.s. PROJECTION

and reverse action with the 18-5. How does this projector compare with the M8R? Our contributor carries out some tests.

THE 5 F.P.S. PROJECTION SPEED facility on the Bolex 18-5 projector was, I thought, when I first heard about it, nothing more than a gimmick, but I must say I find it a fascinating one—and it is certainly more useful (and safer) than the conventional single picture device. I like the reverse action, too. This I used to regard as a quite unnecessary frill, but now I find it invaluable when editing and for focusing before a show.

The machine is delightfully light and compact, and I liked the attention to detail: the levelling screw, for example, ensuring that the picture is horizontal even if the projector isn't. But I'm not sure about the framing control by the side of the lens, for it is rather too easily jogged (it moves slightly whenever the gate is fully opened). The gate opens right out for cleaning.

The picture thrown by the 20mm. f/1.3 lens is as bright and sharp as you would expect. Definition would probably seem even better with the 25mm. lens, but when a 35mm. lens becomes available it will, in my view, make a more versatile combination with the 20mm. than with the 25mm.

The third sprocket provided for tape synchronisation may come in useful, but the synchronous motor will solve most of my tape problems if I use a Ferrograph. (Why don't more tape recorders have proper synchronous motors?) However, there is a snag here: commercial package films are often mute versions of sound films and have to be projected at 24 f.p.s. This projector noticeably slows down the action in them.

I was looking for picture quality, and found it, but I also found that every splice stuck in the gate just long enough to reduce the lower loop by one frame. As my films are full of splices, it was not long before the lower loop completely disappeared. I did not experience this trouble at 5 f.p.s. or when the projector was run in reverse, so I found myself in the slightly comic position of being able to show my films only in slow motion or backwards!

But Cinex rectified the fault—presumably incorrect pressure in the gate—and all is now well. I don't doubt that this is an isolated case, for in comparing his experience with the 18-5 a colleague drew specific attention to the ease with which it accepts splices. The truth is that all new apparatus is subject to teething troubles. In fact, I have reached the stage now with equipment of all kinds when I am mildly surprised if nothing goes wrong!

One slight peculiarity on this projector, as on other Bolex machines, is the restricted range of voltage tapings. I sometimes use 210v. mains, but the nearest tapping provided for

BY DOUBLE RUN.

this is 220v. There is such wide divergence in mains supplies in this country that one has a certain sympathy for foreign manufacturers trying to cater for them, but although with the new efficient lamps a 10v. drop is not all that important, it makes *some* difference.

The 18-5 is the first of the 8mm. projectors I have owned to boast its own fuse—a small detail, I know, but it contributes to the general air of quality. Another nice detail: a 400ft. reel and can are provided. (200ft. is, of course, the capacity of most take-up spools). The bigger reel cuts down the need for frequent rewinding, but it should perhaps be added that the rewind on the 18-5 is delightfully simple to operate. You don't have to reverse the spools or adjust any belts. It's gentle, too, so risk of damage is minimised.

Yet the 18-5 is "not as good as the M8R", says a friend. I suppose it's a matter of opinion. I've owned an M8R, too, and was highly satisfied with it, but I prefer its successor. But whatever make of projector you choose, I am convinced that it pays to get the best one can afford, for the difference in picture quality between one projector and another is usually more marked than the difference between cameras.

### PACKAGED FOG AND MIST

*Fog, mist, smoke effect. White, dense, harmless. Trial 5s. Working quantities cheaper.* I expect you've seen the advertisement in *ACW*. It fascinated me, for I have always envied professionals their use of eerie effects, so I duly sent off my five shillings. The instructions that came with the little capsule tell one to set it up on a hard surface and light the pink end. The smoke lasts for one minute.

The wind was blowing rather fitfully from left to right, so we placed the capsule below camera range on the left, and behind the players who were taking part in an eerie little episode. The assistant director applied a match, then hurriedly retreated. The capsule began to fizz and splutter, emitting the smoke seen in the still.

It was not quite what we had expected but drifted well into the picture before the wind got at it, although the general effect rather suggested a smouldering bonfire. Indoors, I am sure, the capsule would be very much more effective. But remember that it lasts only a minute and that a single shot of a smoky scene is most unlikely to be enough, for the simple reason that it would not match smokeless shots cut in fore and aft. Yet the outdoor fog scene provides a challenge, and Dartmoor on your doorstep is an enticing idea.



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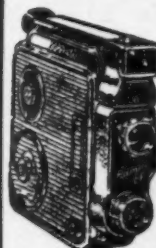


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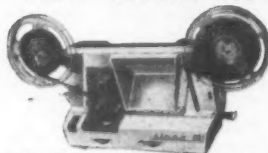


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# THEY WENT THATAWAY . . .

ALL FILM-MAKING is an illusion; for what could be less credible than a succession of shadows on a screen? If you try to show a film in a brightly-lit room, the trickery is obvious. Yet these same shadows, seen under the right conditions, can move people to laughter and tears, and make them literally sweat with fear. To get an audience into a state where it will believe in the happenings unrolling before it, the film-maker has to use all his cunning. One of the difficulties he has to overcome is that his film is not the continuous stream he would like it to appear, but is in fact composed of several hundred little bits joined together by splices. Every time a splice shows, he loses his hold slightly on his audience.

Amateur film-makers have made astonishing progress in the last few years, but this is something that many of them still tend to overlook. To prevent splices showing, you have to do some very smooth editing (and by "smooth," I don't mean slick or showy; I just mean invisible); and to enable yourself to produce smooth editing you have first to observe the rules of continuity when you are shooting.

In my previous article, I wrote about continuity of looks; this week we come to continuity of movement, and again the same rule applies: it is not the "real" direction of a movement that matters, but the direction of the movement *as it appears on the screen*. Where a character, or an object, moves from right to left in one shot, he, or it, must move from right to left in the following shot. If a character walks out of one shot at the *left* of the frame, in the next shot he must enter from the *right* of the frame.

In this way, his movement across the screen will appear to be continuous (assuming, of course, that he moves at the same speed, and wears the same clothes, etc., in both shots; but these are points to be discussed in a later article), and the audience will not notice the splice between the two shots. The same thing applies when you make your cut before the character walks out of the frame—for example, when you go from a master to a closer shot;

You may think that you have left no doubt of the direction in which a character or vehicle moves, yet on the screen it can look all wrong. In this article our contributor carries a stage further the continuity principle outlined in "Look Left, Look Right!" in ACW for Aug. 3.

By HAZEL SWIFT

if the character moves towards the left in the master shot, he must still be moving to the left in the closer shot.

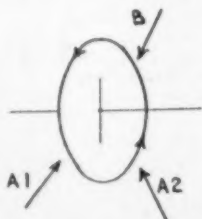
If you watch any good professional action picture, such as a Western, you will see the continuity rule well and truly observed. When the hero rides from the river to the ranch, he rides in the same direction all the time; when he is pursuing the villains, then both he and the villains ride across the screen in the same direction; and if he stops to ask somebody, "Which way did they go?", any member of the audience can give the right answer. It is enough that the informant's eyes slide towards the left of screen; the next shot may be a very long one, with the hero galloping away into the distance, but provided he is galloping to the left of the screen, we know that he is on the right track.

A simple exercise will demonstrate how easy it is to go astray. Find some bits of film which show people moving, and try splicing together two shots where a character moves from left to right in the first, and from right to left in the second. Run the strip through your viewer. Now try splicing together two shots in which a character moves in the same direction in both shots, and see the difference. (If you haven't got two shots in which anybody moves in the same direction, try flopping the second one over—if necessary making a temporary join with Sello-tape—so that he appears to be moving the same way in both shots.)

Now ask one of your friends to walk from the door to the window, while you stand looking at him through the viewfinder with your camera pointing to the north. Note whether he is moving to the left or the right. Now

## THE ENGINE WHICH KEPT CHANGING DIRECTION

A reader solves an intriguing problem



HOW MUCH there is to learn in this movie business! I would like to add another continuity slip to those dealt with in Mr. Postlethwaite's informative article in the July 27 issue. I have just had the opportunity of filming one of those delightful old steam engines pumping water into the new river, near Hertford, at two million gallons per day. It is a two cylinder compound of about 36in. stroke, with a flywheel about 12 feet in diameter. The frame of the engine is painted green and the steelwork is kept in sparkling condition; and, as it rotates at only 20 r.p.m., it is extremely photogenic.

With an f/0.9 Switar 13mm. lens in my Bolex and two reels of new Kodachrome II I obtained some wonderful shots, but

imagine my disappointment when, having spliced a number of shots together, the engine appeared to keep changing its direction of rotation. I eventually arrived at the conclusion that this was because some shots had been taken from the front of the engine (arrows A1 and A2) and others at the rear (arrow B).

The direction of motion seems correct on the screen both when the shot is taken from the left of the flywheel (A1) and from the right (A2); that is, the rim at the top would be coming towards you in both cases. In shots from direction B, the rim at the top would be receding, hence the apparent reversal of motion on the screen.

Enfield.

H. J. TURPIN

The two boys approach each other. Cut to close shot of them from a different angle, but note that their relative position has not changed. The audience accepts a cut of this kind but would be bewildered by a cut to a closer shot



in which the position of the boys was reversed, even though in all other respects the shot was the same. (From "The Last Chance", by Eton College Film Unit" one of the 1959 Ten Best still on general release).



ask him to do exactly the same thing again, while you take up a new position with your camera facing south. You will observe that his direction appears to be different in the viewfinder, although he is doing exactly the same as before. Now try the same thing facing east and west. This will help you to avoid mistakes when you are choosing your camera set-ups.

And this brings us back to the elementary precaution of making shot-by-shot sketches of every sequence while you are still at the planning stage, so that the final picture is clear in your mind's eye all the time you are shooting. Even where you are covering a sporting event, or something else where you cannot stick closely to a planned script, you will find it a help to have made these sketches beforehand, because they will draw your attention to some problems that need to be worked out in advance, and they will help you to choose the best camera positions. Thus all the time that you are shooting you will be aware of how each shot is going to fit into the finished picture, and the final result will be a film, and not a jumble of animated snapshots.

The rules about moving in the same direction do not, of course, apply to action *within* the frame; here your characters can move exactly as they please, for the purpose of the rules is to keep things moving over the splice, so that the eye follows the continuous movement and does not notice the break (*cf* the way a conjurer draws attention to his left hand when he doesn't want you to look at his right hand).

But it is important that your audience should be shown clearly whenever a character changes his position or his direction. If you are filming some event in which people or things are moving round and round—a motor race, say, where the cars in the first half of a lap are moving from left to right across your screen, and in the second half are moving from right to left—make sure that you get some shots on the bends which will show the cars changing direction within the frame, and also some shots of spectators turning their heads to left and right. In this way you will be able to give an accurate picture of the race, and avoid creating the impression that the track is full of cars dashing wildly about in all directions. These cutaway shots of spectators turning their heads are extremely useful whenever you are filming sports events; and if you don't have time to get them during the actual event, you can always take them later—if necessary,



Journey to the beach. In successive shots the cyclist is seen approaching the camera, either directly or obliquely. Had one of the shots shown him going away from it, doubt would at once arise as to where he was bound for. (From "Beauty and the Bishop", by Streatham C.C.)

by doing a bit of faking, and shooting a close-up of one person against a neutral background in your own garden.

If by some mischance you manoeuvre yourself into such a position that it is quite impossible to get a good shot of a character moving in the correct direction, it is possible to get out of trouble by having him move directly along the middle of the frame, straight away from the camera (if he is supposed to be going away), or straight towards it (if he is supposed to be coming back). It is also possible to have a shot reversed in the labs, in the same way that you flopped over one of the shots in the editing exercise I mentioned earlier, but you will get a slightly soft focus, and of course any lettering in the picture (on the side of a bus, for example) will also appear in reverse, and may provoke some unkind comment from your audience. If you should want to have a shot reversed, and you are having the negative cut at the labs, be sure that the cutting copy is clearly marked, otherwise the neg. cutter will assume that you have spliced the shot in the wrong way round, and will take pains to correct your apparent error.

One point which some beginners overlook is the importance of overlapping action from one shot to the next. Let us suppose that you have a scene in which a character is knocked to the ground, and that you intend to shoot the scene first of all in M.S., to show the complete action, and then to follow with a C.S. to show his reactions once he is on the ground. Your first shot ends with the actor on the ground, but your second shot does not begin with him already on the ground; it begins with a shot of the ground, and your actor dropping into the picture. He does not need to make the complete fall again—indeed, since a close shot demands accurate positioning, it will be much better if he simply gets his body into the correct position for the close shot and allows his upper half to fall the few inches necessary to get him into the picture.

*continued on page 312*

## Correspondence

### Zoom v. Prime Lenses

ONE DOES NOT expect to read articles of a very high technical standard in a popular magazine, but I believe that the reader is entitled to receive a factual and realistic treatment of the subject in question.

Many readers of ACW must, like myself, have looked forward to Ivan Watson's article on zoom lenses for 8mm., only to find that he has carried out an "experiment" from which the most important set of data has been omitted. I refer to the performance of the projection lens with which he conducted his audience-reaction test. If, as I suspect, this lens was inferior in performance to both camera lenses, then his subjective test could not possibly reveal any difference between the two. On the other hand, if the projection lens was the best that money could buy, then why didn't he say so?

One wonders how many people own high quality cameras, but fail to exploit the high resolution of which they are capable by using a mediocre projector. From the evidence available, it seems to me that Mr. Watson is one of these people.

May I put in a plea for more information on the subject of projector lenses?  
Reigate.

S. M. EDWARDSON

Ivan Watson writes:

I, too, believe readers of ACW are entitled to a realistic treatment of the subject. The realistic and practical way to give them the information they need about zoom lenses is to make tests with the kind of apparatus they normally use. It is possible that a really superb quality 8mm. projection lens would have told a different story and, if Mr. Edwardson owns such a lens, I hope he will tell us where we can all get one. I used a 20mm. Kern Hi-Fi lens on an M8R projector and I shall be interested to hear of any combination available to 8mm. users that is optically superior.

I carefully stated in my article that this subjective experiment was "no more than a rough and ready method of measuring audience reaction"—and, from a practical point of view, audience reaction is more important than the objective information provided by the photomicrographs. I quite fail to see what evidence is "available" to suggest

that I habitually use a "mediocre" projector. Obviously Mr. Edwardson has yet to do me the honour of becoming one of my regular readers.

### Lens and Film Resolution

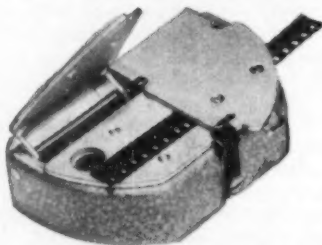
IVAN WATSON's article was most interesting, and the photomicrographs must have answered a lot of readers' worries about zoom lenses. He did, however, fall into a common trap when he stated that it was unnecessary to have a lens with better resolving power than the film behind it.

The nett resolution depends on a factor of both lens and film, as a film will only give its rated maximum resolution if a perfectly focused image is exposed on it. A lens of, say 35 lines per mm. resolving power can only just distinguish between 35 black lines on a white background imaged 1mm. wide at the focal plane. A film of similar resolving power diffuses this slightly, as it can only resolve a perfect image of this nature, and will only define a lower number of lines.

The formula for the nett resolution

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under these circumstances has been defined as:

$$\sqrt{\frac{\text{lens resolution} \times \text{film resolution}}{2}}$$

With the above lens and film this is

$$\sqrt{\frac{35 \times 35}{2}} = 25 \text{ lines}$$

This formula gives a resolution equal to the film resolution when the lens has twice the resolving power of the film. Mr. Watson can therefore take comfort that he has not wasted money on his lens with 80 lines per mm. resolution, as he is getting better results — which the photomicrographs show.

Sanderstead.

H. J. MARTEN-SMITH

### Depth of Field

DR. LISSIMORE is not the first to misapply the rule that depth of field depends only on absolute lens diameter, and one must hope that nobody has wasted valuable film, trying it out. It applies only when comparing lenses of different focal length which include the same angle of view, e.g., a 1in. lens on a 16mm. camera and a ½in. lens on an 8mm. camera. In this case for equal depth of field  $f \div n$  must be constant ( $f$ =focal length,  $n$ = $f$  number), and if we substitute the equivalent ( $f \div \text{diameter}$ ) for  $n$  we get the above-mentioned rule.

It would be quite wrong to apply it to interchangeable or zoom lenses. Here, for constant depth of field  $f^2 \div n$  must be constant, and the focal length plays quite a considerable part, even when substituting  $f \div \text{diameter}$  for  $n$ , which is really a quite useless complication.

These rules are important for the use of depth of field tables. For 8mm. cameras one cannot use tables calculated for 16mm. cameras, and the following lenses will all have the same depth of field:

Focal length ½in. 1in. 1½in. 2in.  
8mm. camera  $f/1$   $f/4$   $f/16$   $f/64$   $\left(\frac{f^2}{n} = \frac{1}{16}\right)$

16mm. camera  $f/2$   $f/8$   $f/32$   $\left(\frac{f^2}{n} = \frac{1}{8}\right)$

This shows how the "normal" ½in. lens of an 8mm. camera scores over the 1in. lens of a 16mm. camera, but not as much as one would expect by using the wrong tables.

In all these calculations it is, of course, assumed that the object distance and the final enlargement will be constant.

Burnley.

G. BEHR (DR.)

### Lamp Life

I HAVE JUST read your answer in the query column (July 27) regarding early lamp failure in the Moviemaster projector. Failure is in the main due to the initial surge of current when the filament is cold and its resistance lowest.

To overcome this surge (which, by the way, is more than 16A.) I have inserted a dimmer-switch in one lead to the lamp.

Bought from a surplus store for 10s., the dimmer has a rating of 6 ohms at 3A.; the lamp when running takes 4.5A. but the dimmer is capable of handling this current without overheating because it needs to be kept in circuit only for a short time.

The ideal place to fix the dimmer is in the top of the fixed cover housing the motor, etc. (see sketch); here the knob can easily be whisked round to the out-of-circuit position as soon as the lamp has been switched on below.

London, S.E.22.

A. KING

### Shock Cuts

IN ACW for July 27 issue a correspondent remarks on the use of direct cuts in place of conventional time lapse devices in *Fever in the Blood*. I would point out that not only is this technique far from being new but that advocating its indiscriminate use could lead to a crop of disjointed films. The technique of direct cutting developed with the *March of Time* type of documentary, short films tracing the careers of notable people and films showing the development of machinery, e.g., aircraft.

There are two possible theories for its origin in this kind of film: (1) that, as so much time had to be condensed, the audience would be irritated by large numbers of dissolves and fades; (2) the producer, working to a tight budget, could not afford the number of opticals required.

The Orson Welles' production, *Citizen Kane*, is an early example of a feature film using this technique, although he

refined it by overlapping dialogue from the second scene to the first. This was a logical development from the Hitchcock technique in *The 39 Steps*, in which a woman finding a body opens her mouth to scream, but instead of a scream we hear the piercing shriek of a train and cut directly to a train emerging from a tunnel.

A recent British example of direct cutting was *A Taste of Fear*, in which shock cuts were used. The audience hear dialogue designed to shock, followed immediately by quite ordinary dialogue belonging to the scene to follow; the scene does not change until halfway through this second line. But the effectiveness of this was slightly impaired as the cut to the second scene was rather late. Perhaps the editor was wary of this technique and wanted the audience to realise that the dialogue belonged to another scene before he cut it. A more obvious comedy example of this type of editing is where a character declares that he is not going to perform an action and the scene cuts to show him doing it.

Ken Hughes, director of *The Trials of Oscar Wilde*, experimented with various techniques while directing a number of the Scotland Yard featurettes. In *The Burning Caravan Mystery* all flashbacks were achieved by direct cuts. Two methods were used: (1) a slow track-in to close-up, the following scene starting with a close-up of the same character and tracking back to reveal him in a different location; (2) two sets in one: as the character relates his earlier adventures, the camera tracks sideways and pans with him to reveal him in the surroundings he is talking about. Then he stops talking and his spoken thoughts are cross-faded halfway through the camera movement.

I am sure your correspondent is wrong in recommending doing away with fades and dissolves. The technique outlined above is restricted in the main to the fast-paced film and would be quite out of place in a leisurely one. In the grammar of film perhaps fade-outs are full stops and direct cuts exclamation marks.

West Croydon.

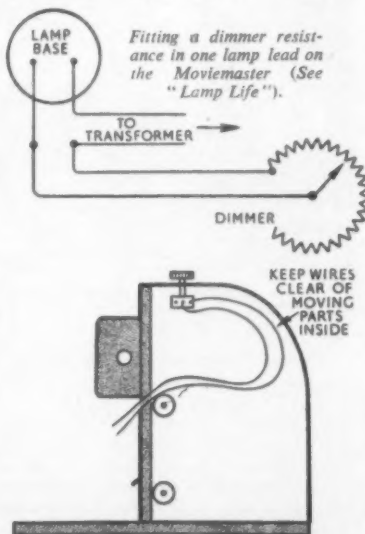
R. E. SELFE

### Half-Sixteen

MR. RICHARDS (Aug. 3rd) is quite right, of course, about the failure of Pathe Duplex, as I realised on seeing Centre Sprocket's table of frame sizes. I understand that one of the major reasons for its withdrawal was difficulty with the projector, which was sprocketless and required almost laboratory precision in loading to operate successfully.

On the subject of definition, I had regarded the ratio of the one format as being loosely three-fifths that of the other. 8mm. borders on the lower limit

continued on next page



### Continued from previous page

of definition tolerance, and I assume that the further away one moves from this limit, so progressively the apparent difference in definition between adjacent formats decreases. Would not Mr. Richards claim that 9.5mm. gives virtually the same definition as 16mm., although the ratio is roughly 5 to 7?

What I think both he and *Cine Ecran* (July 20) have missed is the value for money angle. On the basis of Centre Sprocket's table, and an imaginary unit of definition (sq. mms. of frame area) per 100 pence per minute, in colour, the respective figures are:

8mm.	— 17.5
9.5mm.	— 20.6
16mm.	— 27.7
16mm.	— 30.7

As might be expected, 16mm. is best in terms of value for money regardless of expense, with Half-Sixteen giving slightly less value for half the running cost. 9.5mm. makes a poor third and is very little better than 8mm., with running costs two and a third times more than 8mm. and one and a third times more than Half-Sixteen — with only one make of colour film available. Discussion of half 9.5mm. is a futile exercise in theory because there is no film available on the market.

Incidentally, where does Centre Sprocket get his figure of 15s. 10d. per minute for 9.5mm.? So far as I can gather from Patheoscope, there is a 26ft. charger available at 19s. 11d. and a 50ft. roll at £1 18s. 4d. Both of these work out at 19s. per minute, just like 16mm. On this basis, 9.5mm. comes bottom of the above table with a figure of 13-8, and running costs three times 8mm. and twice Half-Sixteen.

St. Albans.

D. H. JONES

### Half-Sixteen Already Here

READERS may be interested to learn that Half-Sixteen apparatus is available commercially: the Bell & Howell 917-F camera (motor 28 volts d.c. at 1.0 amp.) and 173-H projector. But it has a 16mm. wide, 8mm. high, frame, and together they cost nearly £900.

Those who will be on holiday in Zurich and run short of colour film might like to know that in the Migros they can buy Gevacolor R5 for Fr 12.75 (21s. 3d. at the current rate of exchange). Zurich.

C. W. MARTIN

The half-height 16mm. frame has been in use for many years, particularly in America, and mostly with ultra high speed cameras where the reduced linear speed of film travel allows higher taking speeds to be achieved. The film is perforated as for 8mm. (i.e., 0.15in. pitch between perforations) but it is not, of course, slit after processing. The wide screen effect one gets with the half-height frame is inherent in the procedure, the aspect ratio being about 2.66 to 1. For

high speed work the full width is rarely used.

Specially made or modified equipment is necessary for its use, since the pull-down of the film must be half the usual amount. The American Bell & Howell 173-H projector is a special version of one of the Type 173 models, with the half-height gate aperture, and the throw of the claw half the amount used for 16mm. This projector is unknown in Britain, although the ordinary 16mm. Time-Motion Study version has been imported.

The 173 series is the American equivalent of the British-made Bell & Howell 613, the principal difference being that we now have 800ft. spool arms with belt drive, while the Americans have retained the 400ft. all gear driven arms. Recent American models also have a re-styled base casting.

One could, of course, mask down a 16mm. frame to half height and shoot on 16mm. film (wasting half the available frame area during tests), and it would even be possible to produce half-height frame double-run 16mm., but one couldn't edit one run without cutting the other, so it scarcely merits serious consideration.

### Dixon Tracks Down 9.5mm.

IN THE ISSUE of *Swift* for 5th August, P.C. Dixon of Dock Green discovers a cine projector being used for nefarious purposes, and as he holds up the film for inspection we see that it has centre sprocket holes.

From the most unlikely quarters confirmation is received that the ideal sub-standard gauge is still 9.5mm!

Sutton.

LEONARD O. BIGGS



The middle gauge provides some excitement in Dock Green. See "Dixon Tracks Down 9.5mm."

### Ferraniacolor Processing

I HAVE READ with interest the various letters concerning the processing of Ferraniacolor. I took two reels of new Ferraniacolor (25 ASA) abroad this year and while in Italy bought a reel of 10 ASA film. Being a beginner, however, I did not notice until I had exposed the film that it was slower than the others.

Furthermore, when I sent it for developing, I put it in a carton marked 25 ASA. It was processed and returned to me, with excellent results. One of the faster films was sent off in the Italian carton and returned with the comment that the laboratories had no facilities for processing the slower film! Perhaps this says something for the quality of the processing and the latitude of the film.

Southampton.

J. A. GAULD

Indeed it does, but we hope Mr. Gauld's experience will not give the impression that colour films (even Ferraniacolor!) are always amenable to under-exposure by nearly  $1\frac{1}{2}$  stops. Incidentally, the English labs. are now processing 10 ASA as well as 25 ASA Ferraniacolor (see ACW's leader page in ACW for Aug. 10).

### Ferraniacolor Cartons

I WAS INTERESTED to read the comments on the home processing of Ferraniacolor because on the two occasions I have used this film I was extremely lucky to get all of it back safely. On the first occasion one of the three boxes was completely crushed, and although the reel was dented, fortunately the film was undamaged. The other two boxes showed lesser signs of wear. In the second case, the end of one box was completely torn off, and merely tipping it up caused the film to drop out, luckily on my carpet and not en route.

I do not blame the G.P.O. but suggest that Messrs. Ferrania, or their agents, should look into this matter, as the boxes are obviously not strong enough for the job. For example, there is no protective packing inside.

All this is a great pity, and is my only complaint about an otherwise excellent film.

Surbiton

J. S. EVANS.

The Ferraniacolor agents, Neville Brown & Co. Ltd., say they have this matter very much in mind. They agree that the packaging could be improved, but a speedy solution cannot be looked for because world-wide marketing is involved: the cartons are not produced exclusively for the British market. Nevertheless, knowing Neville Brown, we predict that they will do something positive about it.

They add that, nevertheless, the number of cartons that do get damaged is a very small percentage of the total traffic, and that the very volume of that traffic makes it inevitable that there should be the occasional mishap. But they say they do their best to guard against it by "binding the cartons with yards of tape before returning them to the customer."

Incidentally, the processing service seems to be notably speedy. Most impressive example we have heard of is of a film sent off on a Thursday and received back on the Saturday morning: but this must surely be exceptional.

## CAN YOU SPOT THE MISTAKE?

To be precise, there are two mistakes, but one is an error of construction, and until you know what the script seeks to convey, you can scarcely be expected to recognise it. All that was required was a few shots to illustrate the simple action of John getting into his car and driving off. This action is not vital to the plot—it is no more than a continuity link.

How many shots are needed for it? It could be done in one with a follow through movement of the camera. Six are certainly too many. Shots 3, 4 and 5 are not necessary and merely have the effect of slowing down the action. Three will do it admirably:

Shot 1. John walks towards his car.

Shot 2. He closes door and moves over to driving seat. (Traffic approaching in other direction, so he does not use off-side door.)

Shot 6. Tail-away shot of car on the move.

And the glaring mistake? Shot 3. The car appears to be facing the wrong way. It was, in fact, facing the right direction but the cameraman made the celebrated mistake of "crossing the line". For full discussion of this continuity error, see "They Went Thataway," page 294.

## MOVIE MISCELLANY

BY IVAN WATSON

# IT PAYS TO ECONOMISE

GENERAL TRUTHS about art and life can usually be made to apply to the business of film-making. In the course of a *Daily Mail* article (which had nothing whatsoever to do with film-making). Professor Parkinson said: "... all art implies economy. Extravagance can apply only to those who have no pleasure in their skill, or no skill with which to be pleased."

I suppose the three vital aspects of film-making are Economy, Balance and Timing, with Economy perhaps the most important. Think of the common faults in amateur films and you find they are mostly sins against economy. The really good, successful film contains not one superfluous shot. If two shots will adequately establish that the heroine has cooked the hero's supper, you don't need three. If somebody gets out of a chair and crosses the room, you don't need to show this simple action in six or seven shots.

Many amateur film-makers are needlessly extravagant in this respect, with the result that action is slowed down, and we feel we are being credited with very little intelligence. And this is not their only sin against economy. Again and



again, competition judges complain that most amateur films are too long, i.e., they would be more effective if the producers used an economy-axe and presented ten-minute films instead of half-hour epics that keep going when there's nothing more to say.

Mind you, there's an awkward paradox here. You urge the beginner to economise, and then exhort him to throw away or ruthlessly trim all those shots that are unnecessary or too long... and the beginner who has taken your advice ruefully looks at the twenty usable feet salvaged from fifty and wonders what sort of economy this is! We must tell him, ever so gently, that we didn't mean that kind of economy; in fact, to be economic in the artistic sense may be extravagant financially. But there's no other way to make good films. You can be as extravagant as your pocket permits in the footage you shoot, but you must be parsimonious with the amount you present as the finished article.

## REQUIEM FOR BLACK AND WHITE

IN THE DELIGHTFUL and furiously partisan gauge war that flares up from time to time—and I, for one, would feel that a good deal of spice had gone from *ACW* if ever peace broke out—I sometimes regret that I am not one of the more vociferous advocates of 16mm. With my

*Continued on next page.*



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Eumig C3 (Black) f/2.7 Kinoplan lens, variable speeds, exposure meter, case	£19 10 0
Agfa Movex 88L, f/1.9 lens, coupled meter, E.R.C. (excellent condition)	£32 10 0
G.B. 624B (old pattern) f/1.9 lens, E.R.C.	£15 10 0
Cine Kodak 8/55, f/2.7 lens (good condition)	£14 0 0
G.B. Tri-Lens Sportster 405C, f/1.9 Serial, critical focuser, variable speeds (excellent condition)	£39 10 0
G.B. Autoset Turret, f/1.9 lens, wide angle and tele attachments in turret, exposure meter, case (as new)	£49 10 0
G.B. Tri-Lens Sportster 405C, f/2.5 Trical, critical focuser, case, as new	£30 10 0
Revere Power Zoom 'Eymatic' f/1.8 Raptor zoom lens, 9-30mm., fully automatic, case (as new)	£85 0 0
Mamiya '8' model G111, f/1.9 lens, electric drive, case (as new)	£16 10 0
G.B. Sportster Duo, f/2.5 focusing Yvar, variable speeds, twin turret	£26 10 0

16MM. CAMERAS

Paillard Bolex H.16 Reflex (not V.S.) f/1.5 Pizar, pistol grip, case (excellent condition)	£160 0 0
Paillard Bolex H.16, 25mm. f/1.5 Xenon, rear focuser, case (excellent condition)	£115 0 0
Paillard Bolex H16T, f/1.9 Pizar, rear focuser, Malor case (excellent condition)	£110 0 0
G.B. 627B, f/1.9 Super Comat lens, twin turret, 100ft. spool loading, case (as new)	£67 10 0
G.B. 603T Autoload, f/1.9 Serial lens (good condition)	£35 0 0
G.B. 603 Autoload, single lens, f/1.9 Serial, variable speeds	£40 10 0
G.B. 603T Autoload, f/1.9 Sunomatic, case (excellent condition)	£57 10 0

CINE LENSES (8MM.)

36mm. f/2.8 Yvar, "D" mount, as new	£16 10 0
0.5in. f/2.5 Mystal for Viceroy	£1 10 0
5.5mm. f/1.9 Pizar wide angle 'D' mount	£32 10 0
1in. f/1.9 Dallmeyer 'D' mount	£9 10 0
Eumicon Wide Angle for Eumig	£8 10 0
4.5mm. f/1.75 T.T.M. Pelotal wide angle 'D' mount (as new)	£18 0 0
38mm. Rodenstock telephoto (excellent condition)	£10 0 0
624 wide angle attachment and case	£7 10 0
Tele Longar for Movex 88L	£11 10 0
36mm. f/3.5 Cassar 'D' mount	£5 0 0

CINE LENSES (16MM.)

1in. f/1.9 Dallmeyer 'C' mount, focusing	£5 10 0
100mm. f/3.3 Yvar tele 'C' mount	£32 10 0
50mm. f/1.4 Switar R/X (for Reflex H.16) as new	£47 10 0
4in. lens for Hi-Lyte 66 slide projector	£7 10 0

8MM. PROJECTORS

Eumig P.B.M. latest pattern, 20mm. lens, as new	£32 10 0
Zeiss Movilux 8A, 8v, 50w, 20mm. Sonnar lens (excellent condition)	£47 10 0

ANIMATED VIEWERS

Haynor Viewette (non-animated)	£4 10 0
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CINE EXPOSURE METERS

Weston III cine and case	£6 10 0
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## Movie Miscellany—Continued from page 299.

customary modesty, I think I could make a better job of attacking 8mm. than they do.

It seems to me that they always criticise it for the wrong reasons. The time-honoured weapons are sorrowful references to definition and light output, and an expression of the pious hope that we'll do the decent thing and confine 8mm. to the home. But, as the months go by, and 8mm. shows every sign of growing up, the criticisms begin to have rather a hollow sound. About the only really valid objection now is the fact that 8mm. prints are still pretty grim. Even this criticism will soon have no meaning; one doesn't have to be much of a prophet to forecast that, before very long, someone will satisfactorily solve this problem. too. (As Technicolor have already solved it, according to *ACW's* leader of June 1, for those who buy 8mm. prints in bulk.)

Now if I wanted to criticise the smallest gauge, I'd do so on the grounds that the choice of black-and-white film stock is severely limited. Either you use Gevaert or Perutz—or you surrender to colour. No disrespect to Gevaert or Perutz, but I would like a wider choice.\* For some subjects, the warm (to me, almost "sepia") tone of Gevaert is ideal. For a smokey interior scene, 400 A.S.A. Perutz is excellent. But I pine for the dramatic and contrasty Plus X, the so useful Tri-X... and the Government surplus bargains the 16mm. boys get from time to time.

If I am going to use colour, I'd like to do so because the subject matter of the film demands colour—not because it is virtually the only 8mm. film stock I can buy. What will happen when TV goes over to colour, and even the national newspapers subject us to a daily trichromatic orgy? Will black-and-white become a much sought after analgesic for dazzled eyes? I'd like to think so, but I doubt it.

The fact is one can't put the clock back. The least complicated way for an amateur to make a film is to produce a 16mm. monochrome silent picture and conveniently forget the hazards of colour and sound. He can pick up an old but still serviceable 16mm. camera for twenty pounds or so and an elderly 16mm. projector for even less. But, and I hate saying this, I am quite certain the time will come when any monochrome film will be like the veteran car, a relic of yesterday, an interesting museum piece. Just as nobody much under 35 remembers the golden "silent" age Kevin Brownlow writes about, so there will come a time when few youngsters will recall ever having seen a black-and-white picture.

## SPICE JUMPING

A SCOTTISH READER had taken me to task for claiming that you can get splices satisfactorily through a Eumig, provided you make them with extreme care. He says that he is sceptical, having tried to make perfect splices which nevertheless jump badly on the Eumig but which went through with "professional smoothness" when projected with a Cirse-Sound.

The splices I made myself on a "finding-out" mission (with a Premier Mask-Line De Luxe) caused no trouble on my wife's Eumig. But, after the complaint from our Scottish reader, I

Continued on page 314

\* And our contributor now has it. Gnome Photographic Products have begun to import two 8mm. Adox stocks from Germany: the 40 ASA U.17 and 400 ASA U.27. We are currently testing samples of both, and will shortly be reporting on the results.—EDITOR.



Concluding **THE TARZAN STORY****FORTY YEARS  
IN THE JUNGLE**

... and still going strong. The first part of this survey of the Tarzan saga and of the films available for home showing appeared in ACW for Aug. 10.

BY PHILIP GROSSET



"Tarzan the Magnificent"—Gordon Scott, one of the latest of the jungle heroes.

IN 1920 CAME a 15-chapter serial, *Son of Tarzan*, of which a four reel condensed version on 16mm. is distributed by Watsofilms, the first two reels called *Korak The Killer* and the second two, *Son of Tarzan*. Dupes from these (rather worn) 16mm. prints have now been released on 8mm., but instead of being issued as two-reelers, they are very properly distributed as one four-reeler, under the title *Korak the Killer*. Prints are offered for sale (at £4 a reel) and on hire (the complete film for 12s.).

The part of Tarzan's son as a boy is supposedly played by Gordon Griffith, though one cannot say he resembles the child in *Tarzan the Boy* in the earlier series featuring Griffith. Tarzan's son, as a young man, is played by a Hawaiian actor, Kamuela Searle. The 8mm. version starts abruptly with a shot of the boy (aged about twelve or thirteen) talking to three men. "So, you're the son of Tarzan!" they say. Then one of them tells the others, "Don't let your grudge against his father spoil everything! Let's turn him loose and follow him! He may know the girl and lead us to her."

There follows a shot of a little girl, dressed in animal skins, perched up a tree. When we return to the men and Tarzan Jr., we realise they are on a boat. The men land the boy, and secretly follow him. "But Jack suspects their purpose and leads them away from Meriem." One of the men whom we later know to be Paulvitch, an ivory smuggler, realises he has been tricked and shoots the boy. Meriem arrives to aid the wounded Tarzan Jr. A sub-title explains that "The boy and girl grow up together in the savage jungle". When we next see them, they have indeed grown up, and the boy is "now known as Korak the Killer".

There are signs of wear in the 16mm. print which, of course, appear on the 8mm. copies. It is a pity that the establishing shots are missing because, at first, it is far from obvious who the boy and girl are. I'm still not sure how the girl got there. However, once Korak and Meriem are grown up, the plot can be followed without much trouble.

"Where Nature bathes in shadows cool" introduces Meriem in a pool. Here as elsewhere in the film her performance and her costume (casually adjusted skins) are interesting, though the first consists principally of her looking perpetually startled and occasionally grinning knowingly. The speed at which she flashes from her one expression to the other and back again is quite fascinating.

Korak sets off to raid the village of Kuvudoo, the cannibal, to bring Meriem some beads, while Paulvitch and his men ("the most notorious ivory thieves in the jungle") discover that they cannot sail for home because their ship has been destroyed. Reel 1 ends with Korak riding through the jungle astride Tantor the elephant.

Reel 2 starts with Akut, an actor in an ape-skin, persuading Meriem to meet the other apes. "But the great apes refuse to accept her as a friend." This scene strains credulity more than most, the men in monkey skins being hideously unlikely.

Korak raids Kuvudoo's village, then rescues Meriem from the apes. They offer to make him their new king, but he modestly suggests that Akut, one of their own tribe, would be more suitable. Korak gives Meriem a necklace and they embrace. "You . . . you don't seem like my big brother any more," she says wonderingly.

Meanwhile the ivory hunter Paulvitch, who looks as unlikely as his name, writes to Lady Greystoke, telling her that her son is alive in the jungle, but that she must not let her husband, Tarzan, know. "Korak", a title suddenly informs us, "is wounded and cap-

tured by the ivory hunters who hold him prisoner". This, presumably, was one of the titles introduced when the film was cut down for its 16mm. release, for it obviously replaces visuals.

Meriem is captured by a sheik, resplendent in false beard and eyebrows, "who so cruelly mistreated her in her childhood." Meanwhile Lady Greystoke arrives from England and Paulvitch leads her into the jungle. "Did you really think I'd help you find your son?", he sneers. By now Lord Greystoke (Tarzan, played this time by P. Dempsey Tabler) has set out after his wife.

In Reel 3 Korak rescues Meriem, and Lady Greystoke flees into the jungle, whither Lord Greystoke also goes and emerges in his Tarzan kit. The sheik, who has evidently captured Lady Greystoke, holds her to ransom. Tarzan strangles him and rescues her. Though we have already seen her rescued by Korak, Tarzan then rescues Meriem, too. All this rescuing and recapturing is not a little confusing, when folk seem to be free one moment are captive the next.

In Reel 4 we see Lord Greystoke's African estates. Meriem lives with him now, so she dresses more conventionally.

Johnny Weissmuller rescues Jane. Weissmuller made his bow in 1932 in "Tarzan, the Ape Man".



She slips off into the jungle to find Korak, but he is tied to a stake and is being fried by cannibals. Tantor, the elephant, rescues him by lifting the stake clean out of the ground, with him on it, and carries it off, high in the air. These are most impressive shots, particularly so because the figure at the stake is obviously a real man. I was wondering how they had filmed this when I learned that Searle died of injuries he received when the elephant dropped the stake. You can see it crashing down in the film. The concluding scenes were shot with a double.

Despite its naivities, *Korak the Killer* is a fascinating film. There may still be some 35mm. prints of the original 15-part serial somewhere around; any de-



Dennis Miller stars in the 1959 remake of "Tarzan, the Ape Man" (Ron Harris).

tails of them would be welcomed. No 8mm. or 16mm. prints of other silent Tarzan films are available, but until recently you could hire a 16mm. sound print of the early sound version of *Tarzan the Ape Man* (1932) from Ron Harris. Unfortunately, as so often happens, this has now been withdrawn and replaced by the 1959 remake, which used the same script and starred Dennis Miller. It also used scenes from the 1932 original, as well as a fight between Tarzan and a crocodile which originally appeared in the 1934 *Tarzan and His Mate*. This same fight, by the way, has featured in three other Tarzan films.

*Tarzan the Ape Man* (1932) was Johnny Weissmuller's first picture. Perhaps the best-known Tarzan of all, he took up swimming as a somewhat under-developed child to improve his physique, and eventually became an Olympic champion. His second film, *Tarzan and His Mate* (1934), is still available from Ron Harris on 16mm. sound. Despite a rather weak start and some poor sound, it really gets under way with Tarzan's arrival, and I have found it highly popular with young audiences. (There are some magnificent impossible shots of him swinging through the trees and playing on a kind of aerial

trapeze with his mate, Maureen O'Sullivan, and Cheetah the chimp.)

Some of the back projection is crude by modern standards, but when the animals start a pursuit or Tarzan battles with a rhino or a crocodile, or is rescued from the river by a hippo, or fights lions with his bare hands, you don't have much time to notice the somewhat inadequate technical contrivance. But the sophisticated viewer (who probably wouldn't be viewing, anyway) could scarcely fail to be amused by the scene in which actors in gorilla skins hurl boulders at the ivory hunters clambering up after them. And there are some impressive shots of an elephants' burial ground and a full-scale fight between cannibals and Tarzan's apes.

The film still has a freshness and vitality, particularly in the animal scenes, and ludicrous though it all is, the scene in which Cheetah's mother is killed usually hushes a vociferous young audience. When, early next morning, Tarzan stands by her body in the brushwood (there is an effective C.U. of him slipping her paw under it) and roars out his grief and defiance, it is like an echo from a far-off pagan world. His hunting call still excites the youngsters and his dialogue (or lack of it) will still amuse the adult. Fashion note: Maureen O'Sullivan's loin-cloth provoked some criticism, and in subsequent films Jane was more modestly covered.

Other Tarzan films available from Ron Harris in 16mm. sound are *Tarzan*

and the *Lost Safari* (Gordon Scott, Technicolor, 1957) *Tarzan's Fight for Life* (Gordon Scott, Metrocolor, 1958) and *Tarzan Escapes* (Johnny Weissmuller, 1938), the latter making use once again of that celebrated fight with the crocodile. Watsofilms have *New Adventures of Tarzan and Tarzan and the Green Goddess*, both of them condensed versions of a 12-episode serial made in 1935, with Herman Brix as Tarzan, and the background the Guatemalan jungle and famous lost city.

R.K.O. used to release some of Weissmuller's other Tarzan films, but they no longer distribute 16mm. in this country, and I have been unable to trace what happened to their prints. There is also another Tarzan 35mm. series made by Paramount, with Garry "Buster" Crabbe in the starring role and Joan Marsh as Jane, but I know of no re-issues of these.

Rather surprisingly, the amateur filmmaker has not been attracted by the Tarzan theme. I know of only two amateur films — both 16mm. — owing something to it: *Tarzan Junior* (3 reels, from the I.A.C.) about a boy's club, and *The Wild Boy* (1 reel, from the B.F.I.) about some boys who play a trick on their geology master, but neither is very exciting.

The author acknowledges the assistance received from the following in the compilation of this survey: Adventure Film Productions, British Film Institute, Kevin Brownlow, *Films in Review*, Ron Harris (Cinema Services Ltd.), Wallace Heaton Ltd., John Huntley and Watsofilms Ltd.

## If you'd rather not **DO IT YOURSELF**

LESS WELL KNOWN than they deserve to be are the various "finishing off" services that Kodak offer the amateur. The beginner especially may not be aware that such things as filmed titles, with his wording set up in printed type or hand lettered, can be produced for him professionally at quite modest prices. As he progresses he will no doubt make it a point of honour to do his own titling; meanwhile there is a case for leaving it to a well-equipped laboratory to provide those few but important feet which, if raggedly done, can spoil an otherwise excellent film.

Kodak titles and sub-titles are supplied in three standard sizes of printed type, white on a background of black or stippled colour, and in six hand-lettered styles against pictorial or patterned backgrounds. Prices range from 4s. 6d. for eight words of printed lettering on 8mm. to 21s. for 18 hand-lettered words on 16mm., the charges being identical for titles on Kodachrome and black-and-white film. Various special effects are also available; the cheapest is a fade-in or fade-out on a title for 1s. 3d. and the dearest (except for "special" special effects for which Kodak will quote) a super-

imposition of a hand-lettered title on the user's own background film (16s. 6d.).

Full details, with coloured illustrations of the standard styles, are in a new leaflet, *Movie Film Services*, which can be obtained free from Kodak Ltd. (Kodak House, Kingsway, London, W.C.2). This also lists other services, including filmed reproductions of stills (8s. for a 2½ft. shot), editing, duplicating (16mm. only) and cleaning. Orders for titles are accepted by any Kodak dealer but should not be sent to the company direct.

### OREGON ZOOM PROJECTOR

The Oregon projector, designed by Cirse of Turin, Italy, is being distributed by David Williams. It incorporates a Pallux-Filma Zoom f/1.5 projection lens with a focal length range of 15 to 25mm., and uses the 8v., 50w. integral mirror lamp. Reverse running and single frame projection are provided, with a variable speed motor and power rewind.

★ ★ ★

Mr. G. L. Newnham, 17 Washington Road, Emsworth, Hants., wishes to exchange two P chargers and a Webco 50ft. magazine for H chargers.

# BETTER SAFE THAN SORRY

JOHN GASELEE examines camera insurance policies and indicates what to look for

INSURING A CAMERA and other cine equipment is one of those things so often overlooked until it is too late. Most of us are loath to spend money on anything on which there is no immediate return, but considering the accidents which can befall a camera, the premiums are usually modest enough.

One needs a policy giving "all risks" cover—not the normal "comprehensive" policy which covers certain risks in the home, and is often considerably restrictive in the case of equipment taken outside. Comprehensive policies are admirable (and relatively inexpensive) for their purpose, but they do not cover accidental breakage, or leaving the camera in a train, etc., unless specially extended.

## All Risks

To save taking out a separate policy, it is often best to extend a comprehensive policy to cover a camera and other equipment on "all risks" conditions. The total cost is likely to be in the region of 15s. per £100 insured. If, however, the equipment is already covered for "comprehensive" risks, a premium of about 5s. per £100 will already have been paid on it, and so the extension would cost only an additional 10s. per £100.

A point to watch is that a great many of these extensions exclude the breakage of brittle articles. On request, however, an insurance company will often agree that this exclusion need not apply to lenses—and they won't want any more premium. But remember that they may not give this cover unless they are asked.

A number of companies issue special policies for cameras and associated equipment. For values not exceeding £50, the Norwich Union premium is 12s. 6d. per annum for world-wide cover, and 15s. for £100. But any policy is likely to exclude the first £2 10s. of all claims, except for loss or damage by fire, burglary, housebreaking, or total destruction by other means. Breakage of lamps is excluded unless the camera is damaged at the same time.

Unlike some companies, the Northern Assurance Co. Ltd., will usually give an "agreed value", provided they are shown a recent receipt or valuation, and

their policy does not have the "brittle articles" exclusion. Current rates for the U.K. are 7s. 6d. for £50 covered, and 10s. for £100, and for world-wide cover, 10s. 6d. and 14s. respectively.

When filling up the proposal form, describe each piece of equipment as fully as possible (giving serial numbers where applicable) and quote a value for each. But note that quoting a value does not necessarily mean that in the event of total loss the company will actually pay this amount. Usually they look upon it as their maximum liability, and will try to settle for the market value at the time of loss.

A professional valuation of the larger items of equipment is likely to be treated with more respect than your own. Your dealer will probably provide this free, and receipts will also serve. Don't forget all the small accessories, even though none may be expensive. Lump them all together under the heading of "Unspecified Items" and make sure that the sum is sufficient to cover them all, for the company could reduce any claim proportionate to the amount by which the whole is under-insured.

## Replacement Clause

Most policies have a replacement clause giving the insurers the right either to pay cash for a loss, or to replace the article. The choice is theirs, and the owner may have little or no say in the matter. And every policy has its list of exclusions, such as wear and tear, and gradual deterioration. Some policies exclude damage by moth or vermin—and there are probably vermin somewhere overseas which have a liking for cine cameras.

The normal policy confines the use of the camera to the United Kingdom, Northern Ireland, the Republic of Eire, the Channel Islands, and the Isle of Man. For those holidaying abroad there are two alternatives. Either you may take out an annual policy (for about 14s. per £100 instead of, say, 10s.) to include the Continent of Europe, and the journey there and back, or you can pay a small additional premium to extend an existing policy to other countries for the period of the holiday.

Note that some policies exclude Russia and countries under Russian influence.

Electrical or mechanical breakdown is excluded, for a policy is not intended to be a manufacturer's guarantee, but where a camera breakdown is due solely to an accident, one obviously has good grounds for trying to negotiate a claim. Having been stored all the winter, a camera might fail to function when brought out in the spring, and no insurance company would pay on it; but if it was damaged through falling off the rack in a railway carriage, a claim could be brought, though it is just possible that some companies would need to be convinced that any mechanical derangement was due to the fall.

## Cases in Point

One policyholder found himself in a cleft stick. Salt water getting into his camera, he put the repairs in hand himself, to be told by the insurance company that he should have submitted an estimate to them before the work was started. His reply was that if he had wasted time in this way, the bill would have been considerably higher, and the policy required him to exercise "due diligence".

A man had his camera knocked out of his hands when sailing—the boat gybed and the boom flew over and hit him—and was duly paid. His policy covered only the United Kingdom, and it is open to question whether the company would have met this claim had the loss occurred outside territorial waters, i.e., more than three miles out to sea.

A pounce by Customs officers can leave one holding a policy and no camera if duty was not paid on it. There is no insurance against perfectly justified Customs seizure.

A camera was sent for overhaul. No claim would have been entertained had it been damaged in the course of repair. But it disappeared, apparently stolen from the premises. The dealer pleaded that he had not been negligent and could not be held liable for its loss. Fortunately the camera was insured. The company paid up, and tried to recover the money from the dealer, who presumably had a policy of his own to provide for such contingencies.

Finally, there is the question of third party insurance. If you do much filming, it might be worthwhile having a policy for this—it costs a few shillings; or the special camera policies can sometimes be extended.





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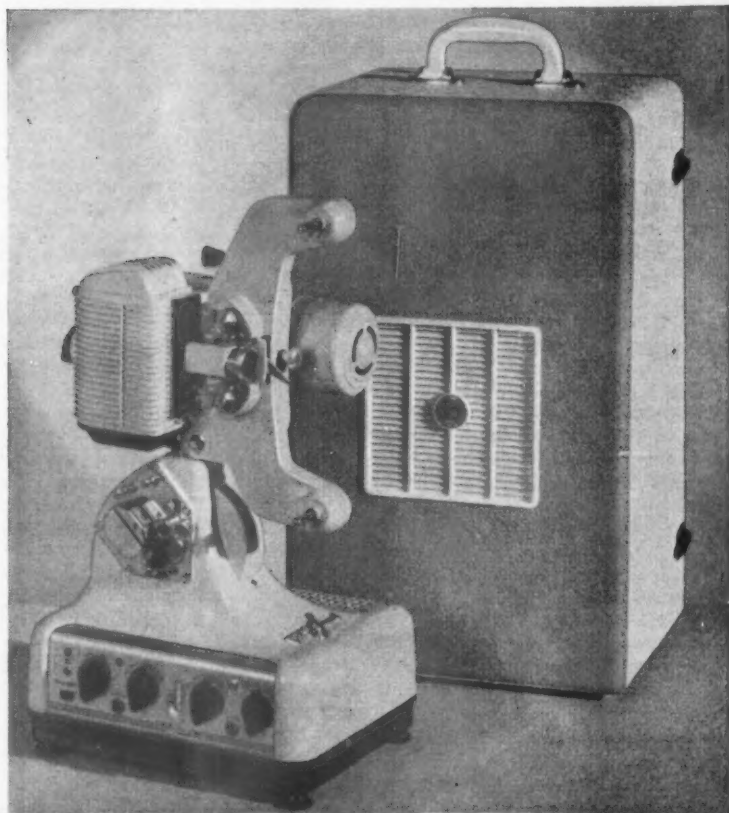
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## Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

# FILMING INDOORS WITHOUT LIGHT

ON A REASONABLY bright day, even in winter, it is easy to film indoors by daylight if you take due care. Use a fast film—for colour, those suitable include Agfacolor, Ferraniacolor, Kodachrome II, or Gevacolor R3 with filter. Then allow for the fact that the lighting will be (a) contrasty; (b) directional, reaching the subject almost horizontally through the window; and (c) liable to be tinged by reflection from coloured objects in the room.

The harshness of contrasts will be obvious if you think of a person sitting sideways at a window. One side of the face will be bright and the other very much darker. Ordinarily you might not notice this, but if you were to measure the brightness of the two sides with a meter you would see what a difference there was.

Moreover, a person sitting three feet from a window is four times (not twice) as well lighted as a person six feet from the window. If you tried to include both of them in the same scene, they could not both be correctly exposed; the figure further from the window would require an aperture two stops bigger than the other.

This illustrates what is known as the "inverse square law" rule. Though the phrase looks forbidding, it means simply that light does not get weaker in proportion to the mere distance it has to travel from its source, but in proportion to the square of that distance.

Out of doors the source of light (the sun, or clouds diffusing and reflecting sunlight) is so far away that for all practical purposes it is the same for every subject. Indoors, where a window or a lamp is the source, the inverse square law is much too important to be ignored.

This is easily understood if you think of a beam of light from a slide projector. If at a given distance this beam covers a square screen 1 ft. wide, then at twice the distance it will cover a screen 2 ft. wide. But whereas the first screen has a surface area of 1 sq. ft., the second will have a surface of 4 sq. ft. The same amount of light has to spread over an area four times as

great as before and consequently each part of the screen will be only a quarter as bright. In other words, multiplying the distance from the source by 2 has reduced the screen brightness by  $2^2$ —4 times. Similarly, if the projector were moved back to 3 times its original distance, the brightness would fall  $3^2$  times—to a ninth of what it was on the 1 ft. screen.

The harsh lighting on the face of somebody sitting sideways to a window can and must be softened, and the best way to soften it is by using a reflector. A cine screen is excellent for this and usually more convenient than a white cloth, but even a newspaper will do. Start with the reflector about two feet from the subject, then try the effect of moving it closer and further away. (Take care it is not included in the field of view.) Newspapers spread on the floor will help to make up for the fact that no light will be coming from below the bottom of the window. If the window is not very tall, beware of placing a standing figure in a position where the light on the face is weakened.

With black-and-white film, artificial lighting can be brought in to even up the contrast, but ordinary photoflood or domestic lamps cannot be used with colour film. The colour temperature of daylight is higher (more blue) than the light of photofloods; and if part of the scene were lit by daylight and part by lamps, the photoflood part would come out markedly yellow on daylight stock. Domestic lamps have a still lower colour temperature and therefore give a light that is even yellower than that of photofloods. Alternatively, if you were using type A film designed for artificial light, the daylight part would come out blue.

You can, however, mix daylight and artificial light by using blue photofloods, for these are made to give a light of the same colour temperature as daylight. And it is possible, though seldom practicable, to fit an amber screen over the window, thus changing the daylight to match the colour of ordinary photofloods; if this is done, you have to film on Type A stock.

Of course, the obvious way to overcome the hard contrasts from a single window would seem to be to film *with* the light—that is, to point the camera from the direction of the window. The snag is that in the average room there is rarely enough space to use the camera between window and subject without pushing the subject so far into the room that he is under-lit. And even if you went outside and shot through the window, the lighting would be very flat and the background intensely black, except where particularly bright objects caught the light and reflected it back as unpleasant white patches.

It is best to set up the camera so that the light is neither flat on from the window nor coming at an angle of 90 degrees, but about halfway between these extremes. But a reflector will again be needed, for part of the subject will still be heavily shadowed. Do not try to make use of any direct sunshine coming into the room; it is tempting, but the result would be extreme over-exposure of the brightly lit areas.

To determine the correct aperture, take the exposure meter close to the subject; a reading made from the camera position would almost certainly result in over-exposure because the photo-cell would be mainly influenced by the large area of background (or result in under-exposure if a large area of light window were seen by the cell). The scene will in any event require a big aperture. This means there will be little depth of field, so (using a tripod or resting the camera on a sturdy table or chair) carefully measure the distance from camera to subject.

If there are two windows in the room, it is possible that the light from the second may soften the contrasts given by the first. But, owing to the inverse square law, the influence of the second window may be too small to be of much help. Do not include the second window as part of the background, and watch for anything else that may be distracting in a scene

*continued on page 309*

# COLLECTOR'S CORNER

BY KEVIN BROWNLOW

DO YOU REMEMBER those old Westerns in which the minister found his chapel being used as a gambling den and called down hell fire on the gamblers? I feel rather like him every time I see a cinema being desecrated by the bingo craze.

But it's not just the cinemas that are being led into the paths of unrighteousness—the fans are going astray, too. The Valentino Guild and the Ramon Novarro Fan Club will always flourish, but the admirers of more modern and less immortal stars are transferring their affections to Perry Mason, Beau Maverick and Cheyenne.

Fans were undeniably an infernal nuisance; by forming the largest proportion of the cinema-going public they virtually dictated the policy of producers. And their obsessive admiration of untalented players caused the downfall of many promising pictures.

The steady improvement in the standard of feature films is probably due to the fact that, now they've gone, audiences, though smaller, are more intelligent and more selective. But since they have gone, and with them most of the fan magazines, I suppose we'll be adding them to our store of nostalgic memories . . .

In the 'twenties, non-technical film magazines (apart from intellectual reviews such as *Close Up* and *Cine-Cinea*) were designed exclusively for fans. But they were better-balanced and more intelligent than their counterparts of twenty or thirty years later, and they were also read by discriminating filmgoers. The stars were given most of the space, of course, but there were many articles on the lives and techniques of directors, on arguments for and against censorship, on the various departments of film-making—and there were articles written by such celebrities as Maurice Maeterlinck, Theodore Dreiser and Clarence Darrow.

In a letter to *ACW*, Mr. E. H. Butcher questions my statement that directors meant more to the public of those days than they do now. I still stand by that statement. Of course, stars have always been the primary attraction, but in the twenties a director's name could also do a lot for a film. Today, anyone who has seen a poster for *Ben Hur* will know the name of William Wyler, and may even be drawn to other films of his. John Ford exercises much the same attraction that he held in the silent days. But I can't think of many other modern directors with a similar drawing power.

In the 'twenties, several big directors

received terrific publicity, and their colourful personalities attracted a great deal of interest from the public. Others were generally acknowledged for certain exclusive values that they could give to a film. This is borne out by many conversations I've had with cinemagoers who remember this period, and by contemporary letters to American fan magazines.

After reading Mr. Butcher's letter, I picked out one of these magazines at random. In the Letters to the Editor column I saw one which begins as a typical fan outburst: "Rudolph Valentino! He is fire and he is ice. He is Autumn and Winter, and Spring and Summer. He is anything he wills himself to be." But a few paragraphs later this same Oklahoma film fan is saying:

"There are few directors of pictures you can depend upon for sane, sensible and spirited productions. Allan Dwan is one. *The Forbidden Thing* is a simple tale, told as only Allan Dwan could tell it. Dwan is always interesting, he invariably makes his characters living and human beings."

The next magazine supported Mr. Butcher, for a fan was protesting against "the frightful superficiality" of Cecil De Mille's productions. (Mr. Butcher cites De Mille as the one director in whom the public was interested). "It seems to me that his photoplays are a real menace to the artistic growth of the silent drama. How anyone can accept his unusual standards, his false conception of life, is beyond me. I became interested in De Mille when I saw his *Joan the Woman*, and have made it my business

## Making a Start—

*continued from facing page*

which necessarily has only foreground interest.

For an out-of-the-ordinary effect you might try filming towards the window—to show, for example, two people together on a window seat, or looking out at something happening in the garden (which would be followed, of course, by a shot of what they were looking at). The figures in such shots will usually appear in silhouette, though if the room has light walls there may be sufficient reflected light to give a certain amount of detail.

There is no simple solution to the problem of unwanted coloration resulting from reflection off bright



Rex Ingram. Yale gave him a degree.

to see his later films. That is until I saw *Saturday Night*. Now I stay away, and save my pennies for Chaplin, Griffith and Ingram pictures."

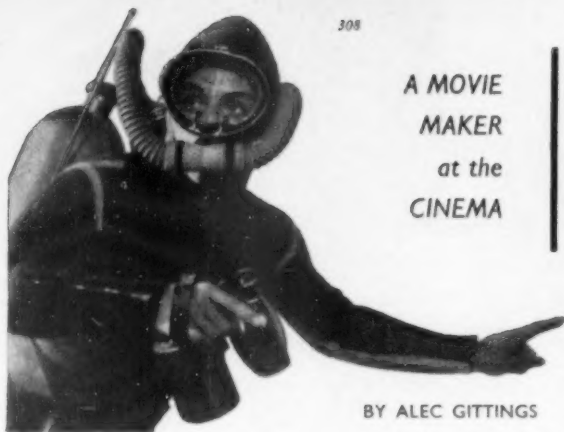
And so it went on—blame for Maurice Tourneur because Mae Busch overacted in *The Christian*, praise for popular Allan Dwan, for Sidney Franklin, for Herbert Brenon, indignation because no one realised that Dmitri Buchowetski was the world's most talented director, excitement because von Stroheim might direct Pola Negri in *Manon Lescaut* ("if von Stroheim wishes to better the silent drama he will refuse to work unless given *carte blanche* with the Prevost classic"), pleas from a De Mille fan to critics to leave his bathroom epics alone ("spread it as thick as you like, Mr. Director, for we swallow it hook, line and sinker and call for more.")—and one letter, signed "A Fan" actually raves about Ingram in *ACW* terms: "*The Four Horsemen* is flawless. Never were there such close-ups! Not to mention the long shots. No wonder Yale gave Ingram a degree. I think that a picture like this should firmly establish the motion picture as one of the high arts."

Recently, I showed a 1923 issue of the American *Photoplay* to *ACW*'s editor, Gordon Malthouse. He looked carefully at an article in which the psychological film *Human Wreckage* was being compared to *Caligari*, then asked, significantly: "Did you say this was a fan magazine?"

objects outside the field of view. But newspapers spread on the carpet and over such things as a red settee will reduce their influence to some extent, and some objects that might be troublesome can probably be removed from the room.

On the whole, indoor filming is more satisfactory by artificial light, and we shall be getting down to this next week. Type A colour film is needed, of course, but even if you do not use the whole of an "A" spool indoors, the rest can be used up out of doors. With the appropriate A-to-D filter it will give you results almost if not quite as good as you usually get with normal daylight stock.

Next week: FILMING INDOORS  
WITH LAMPS



A MOVIE  
MAKER  
at the  
CINEMA

BY ALEC GITTINGS

## A Voyage to the Bottom of the Sea

Science-fiction thriller provides a challenge for the special effects department.

*The Seaview*, one of the six submarines which make up the single sub seen in the film.



"COME WITH ME," urges Frankie Avalon behind the credits, "on a voyage to the bottom of the sea." There, according to the remarkable lyrics, our dreams will come true, we'll be alone together forever, etc. Despite this intimidating opening, I recommend you to accept the invitation. *Voyage to the Bottom of the Sea* is not an underwater romance, but an enjoyable frolic among the more outrageous conventions of science-fiction.

In view of the number of amateurs attempting science-fiction productions, it's worth re-capping on the three principal categories. The most serious uses the genre to offer a parable, either explicit, as in the Ten Best winner *While the Earth Remaineth*, or implicit, as in that enterprising Hollywood production *Invasion of the Body Snatchers*. At the other extreme are the adventure thrillers which use the trappings of the future to supply an extra degree of gusto and magic—such as M-G-M's glorious *Forbidden Planet*. The third and rarest group show a highly sophisticated kind of irony. The team who made *Journey to the Centre of the Earth*, for

instance, relished the splendid contrast between their eminent Victorians and the preposterous situations in which they found themselves.

*Voyage to the Bottom of the Sea* is firmly in the second category. Its only messages are those which have slipped in unconsciously: e.g., the U.N.'s all right in its way, but in urgent times an American is entitled to defy it; always obey your leader, even when he seems not only mad but about to destroy the entire globe. Fortunately this uncompromising topical advice is so buried beneath the alarums and excursions of the plot that it seldom becomes obtrusive, but it's worth noting that it's there.

Virtually the entire action takes place on board the *Seaview*, a vast atomic submarine of the future which cruises merrily about the Polar ice-cap until the North Pole starts melting overhead. The Admiral who invented the thing (Walter Pidgeon) is understandably puzzled by the chunks of iceberg bouncing on the roof on their way to the bottom. (One critic has already remarked that the man responsible for this bit of scriptwriting is obviously a teetotaler.)

Surfacing, he is still more perturbed to find the sky on fire. "Get me Washington," he barks; and Washington explains that the Van Allen Belt of Radiation some three hundred miles above the earth has caught fire. The Admiral's right-hand man, a marine life specialist who takes live sharks for a stroll around a tank inside the submarine (Peter Lorre), shakes his head sadly and admits that it is all scientifically feasible.

Giant octopus attacks members of crew as they tap transatlantic cable for news from Washington after radio has failed.

Soon the *Seaview*, ignoring the strictures of the U.N., is nipping across the world to the Pacific, where the Admiral plans to fire a nuclear missile at the heart of the radiation belt in order to set up a chain explosion which with a bit of luck will blow out the fire. Without the luck it may well destroy the world.

*Voyage to the Bottom of the Sea* took a year to prepare and three months to shoot, according to Twentieth Century-Fox. Three underwater sets were built in the studio's tank, and the cameras shot from inside a diving bell with a double glass port and from an underwater sled specially constructed for the job. The *Seaview* is actually six submarines, the smallest being a 3½ ft. scale model.

Visually the most impressive scenes are those in which some of the occupants of the submarine—the Captain and his girl friend, the Admiral's secretary, a congressman, a religious maniac, and a mad lady psychiatrist (Joan Fontaine)—gaze through the huge glass nose at whatever new danger lurks before them. There aren't too many of these shots, as if special effects man L. B. Abbott were anxious not to give the game away. Personally my guess is that this set actually incorporated a huge glass tank, and that things are more or less what they seem. It looks too good for back projection or printing processes. Yet if they really went to such trouble and expense, I'm surprised they didn't exploit the set-up rather more and cut down on the number of obvious model shots of the submarine escaping U.N. torpedoes.

Fox are equally silent on the subject of the scenes of the sky on fire. They

*continued on facing page*





## New 9.5 Equipment on the Way

CENTRE SPROCKET reports

ANDRE LIGONIE, a Parisian dealer specialising in 9.5mm., sends me some encouraging news of our gauge in France. Apparently it is experiencing a considerable revival there, and in Switzerland, too. This upsurge of interest caught the French manufacturers napping, and there has been a temporary shortage of high-grade apparatus, so one can't be surprised that it was also difficult to get here.

M. Ligonie offers as one reason for this revival the growing popularity of 35mm. colour transparencies, which have made amateurs quality-conscious and only too well aware how indifferently 8mm. emerges from the comparison. The arrival of Kodachrome II in 8mm. does not seem to have materially affected the situation, 9.5mm. film available in France includes Kodak, Gevaert, Lumiere, and Ferrania. The last mentioned, I am told, sold ten times more 9.5mm. colour film than last year.

Of the Pathe range of cameras, the Rio Phot, not yet seen here, is a best-seller. This camera is simplicity itself to use—easy loading with Webó magazines; automatic exposure control. Certainly the films I have seen taken with it are most impressive. The

Beaulieu Reflex I have mentioned in these columns before, and in addition Cine-Gel, Ercsam, Heurtier, Cineric, Sadar, Fex, Lapierre and Janko, all make 9.5mm. equipment.

M. Ligonie happily forecasts a much greater variety of 9.5mm. cameras and projectors in the next few months; already there is news of a high class projector from Beaulieu, a new camera from Pathe with automatic zoom lens, an unusual Cineric projector and the Pathe P.M. 9.5, the counterpart of the P.S.M. 16, the stripe projector seen at the Photo Fair. And a French firm, not yet known in 9.5mm. circles, is to introduce in December an automatic electric-motored 9.5mm. camera, and a bi-film projector which will project both 8mm. and 9.5mm. without any changing of parts.

The news is encouraging from Germany, too, the most striking indication of the new outlook being the appearance of a magazine, *Neun Funf* (published by E. Bolh, of Munich) devoted entirely to 9.5mm. And now that the gauge is getting on to its feet again here, we can surely hope for a corresponding revival of interest among British amateurs.

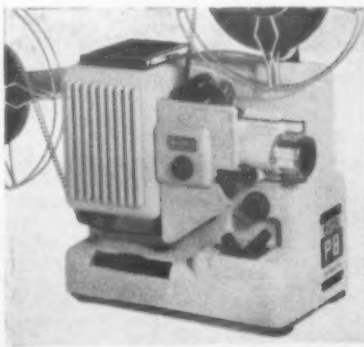
### THREE NEW EUMIG PROJECTORS ARRIVE NEXT MONTH

THREE NEW PROJECTORS based on the original Eumig P8 design will be available next month, superseding the Eumig P8, P8 Imperial, P8m, and P8m Imperial. They are:

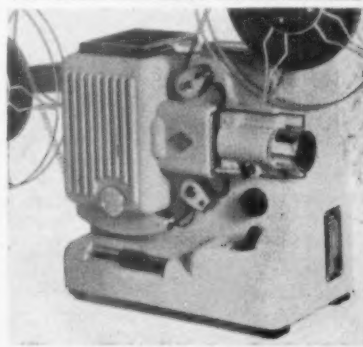
**P8:** now with Eupro Zoom f/1.3 projection lens, variable from 15 to 25mm. focus. This, in fact, is the P8 with variable focus lens instead of the fixed focus lens formerly supplied. The same 12v. 100w. lamp with S.C.C. (Single Centre Contact) bayonet base is used, and the lamp adjustments are, of course, retained. **Price:** £33. **P8 AUTOMATIC:** incorporates automatic threading, and the Eupro Zoom variable focus projection lens. This model has been developed from the P8m, and has the same features of forward, reverse, and single frame projection, safety shutter, pre-focused 4-pin BA21s. based 12v. 100w. lamp, and power rewind. **Price:** £39 10s. **P8 PHONOMATIC:** to all features of the P8 Automatic, this adds the Sound Coupler, integral with the projector as on the earlier Imperial versions. This synchroniser allows the projector to be run in step with a 3½ i.p.s. tape recorder. Specifically, the P8 Phonomatic is developed from the P8m Imperial, with the addition of automatic threading and variable focus projection lens. **Price:** £46 15s.

#### Pistol Grip for Keystones

THE TWO auto-zoom models of the Keystone camera, the K-10 and K-12, are now available with a pistol grip. In the case of the K-10, the extra charge is £3 10s. 3d., making the total £107 8s. 11d.; inclusive price of the K-12 is £122 1s. 2d. The camera trigger is built into the grip, while the auto-zoom control at the top of the camera is operated by the other hand.



P8 Automatic



P8 with Eupro Zoom

### Movie Maker at the Cinema

continued from page 308

agree they kept the cast in a constant sweat with endless applications of glycerine or water on their faces and clothes to help convey the impression of temperatures ranging from 135 to more than 170 degrees. But they don't offer a word on the blazing skyscrapers over the Pole and New York. This is more evidently a laboratory technique, adding the flames to otherwise normal shots.

Nor is much information obtainable on the minefield—another rather obvious model—or the giant octopus and giant squid who interrupt the *Seaview's* journey. But on the detail of the control room set the publicity department becomes almost lyrical.

"Included in the control room is, among hundreds of other instruments and navigational aids, the steering control, heat control, pitch adjustment, BPI Control Unit, pressure indicator, vertical and horizontal orientation unit, computer indicator, snorkel unit, annunciator, radiation alarm unit, sonar, ballast control panel board, atmosphere analyzer, missile control unit, inertial navigation unit, radar unit, periscope, fathometer, positive and negative pressure indicators, Christmas tree unit (hull openings), range converter control, circuit breakers, plot board and many, many more.

"One instrument, the largest in the control room, took over 21,000 feet of wire. It is a dummy computer for missile tracking. No one knows how many feet of wire are used in the real thing. Some estimates are less."

The film has something of the humour of that last paragraph. Irwin Allen, who produced, directed and—with Charles Bennett—wrote the script from his own story, never shows much imagination in his treatment, but the dialogue frequently has a happy lunacy which matches the exuberant scale on which the whole CinemaScope, De Luxe colour production has been conceived and executed.

The advice of the ACW Enquiry Bureau is available free to every reader with a technical problem. Queries are answered by post (we regret we cannot undertake to answer them by telephone) and a small but representative selection is reprinted weekly on this page. It will help the Bureau to give a speedy service if querrists confine any one letter, whenever possible, to a single problem (or related parts of the same problem) and write on one side of the paper only. Letters should be accompanied by a stamped addressed envelope and the Query Coupon from the foot of this page. Address: ACW, 46 Chancery Lane, London, W.C.2.

## Your Problems Solved

### More Magnification

What happens if I use a 50cm. supplementary lens on the 26mm. telephoto of my Expositomat camera, instead of on the 13mm. "normal" lens?—K.H.G., B.F.P.O. 16.

All that will happen is that, at a given distance, the image will be twice as wide; or, to put it another way, that only half the width will be covered in the scene.

The working distance, as with the normal lens plus supplementary, should be 50cm. from subject to the centre of the supplementary—which should, as always, be mounted as close as possible to the main lens.

### Projector Zooming

Can you give me a formula for calculating the length of throw needed to fill a 4ft. screen at the various settings of a zoom projection lens (range 15-20mm.)?—D.R.R., Aylesbury.

The standard formula for projector screen distance is

$$L = \frac{WF}{G} + F \quad (1)$$

where L = length of throw, W = screen width, F = focal length of projection lens, and G = width of gate.

In the normal projection set-up the "+F" makes so little difference that it can be ignored and the formula simplified to

$$L = \frac{WF}{G} \quad (2)$$

The width of an 8mm. gate is 0.172in. and the focal length of your lens ranges from 0.591in. (15mm.) to 0.788in. (20mm.). Substituting these values in formula (2), we get (for a 48in. screen)

$$L_{(15mm.)} = \frac{48 \times 0.591}{0.172} \text{ in.} \\ = 13\text{ft. } 9\text{in. approx.}$$

$$L_{(20mm.)} = \frac{48 \times 0.788}{0.172} \text{ in.} \\ = 18\text{ft. } 3\text{in. approx.}$$

You may like to have the values of G for other gauges: it is 0.315in. for 9.5mm., 0.382in. for 16mm. And, to round things off, the formulas derived from (1) for picture width and lens focal length. They are:—

$$W = \frac{G(L - F)}{F} \quad (3)$$

$$F = \frac{GL}{W + G} \quad (4)$$

In all these calculations, of course, the same units must be used. To convert mm. to inches, multiply by 0.394.

### Too Much Yellow

The enclosed film is the first taken with a new automatic camera. You will notice that there is an overall yellow effect similar to, though not so intense as, that imparted by the accidental misuse of the A-to-D filter. The lens of the camera incorporates permanent haze correction. Could this account for the yellowed shots?—T.A., Wrexham.

You have not named the camera, but we doubt if the fault lies in its lens. The colour defect looks to us more like the result of under-exposure, by about one stop, throughout the spool. The richly blue skies are typical of such under-exposure and, incidentally, help to exonerate the haze filter; if this were causing the excessive yellowing, the blue would be tinged with green.

### Projection without Mains

Living on a boat, I am without an electricity supply. Are there such things as battery-operated projectors for 8mm.?—J.H., Chertsey.

One currently on the market in this country is a low-voltage model of the Italian Nilus. It is available for either 12v. or 24v. d.c. and is distributed by David Williams Cine Equipment Ltd., 5-9 Glasshouse Yard, London, E.C.1.

### At Close Range

As an enthusiast for close-up work, I would like to know an easy method of working out the area covered by a 13mm. lens at distances between 7in. and 2ft. 6in.?—L.B., B.F.P.O. 51.

With 8mm. film and a 13mm. lens, the area taken in is about 2.4in. wide by 1.8in. high at 7in. This increases to about 10.8in. by 7.8in at 2ft. 6in.

The easiest way to work out intermediate areas is to use the four dimensions given above to plot two graphs, one for width against distance and one for height against distance, on a piece of squared paper. Both will be straight lines (for subject size/subject distance is a linear relationship) which meet at zero.

By the way, distances are measured from the subject to the lens node—a

point which for practical purposes can be assumed to be in the same plane as the lens iris.

### Finding Best Focus

What is the effect on focus of putting a supplementary lens on a fixed-focus camera? Does the usual rule of having the supplementary its own distance from the subject still apply?—R.S., Liverpool.

Strictly, it doesn't. The distance-equal-to-focal-length rule is exact only when the camera lens is focused at infinity. With a fixed-focus lens focused at (say) 12ft., the plane of maximum sharpness is brought slightly forward. For example, a 2 dioptré supplementary on a lens focused at infinity should be 19½in. from the subject. But the same supplementary on a lens at a 12ft. fixed-focus setting will give best results at a lens-to-subject distance of 17½in. (Similarly, the plane of best focus for a 1 dioptré supplementary comes forward from 40in. at infinity to 31in. at 12ft., and for a 3 dioptré from 13½in. to 12½in.)

In ordinary titling, these differences can be (and usually are) ignored—even at such close distances there is sufficient depth of field to cope—but in model animation and similar types of filming they are of some importance. If you make the distance to your principal subject 31in., 17½in. and 12½in. for, respectively, supplementaries of 1, 2 and 3 dioptries, you will then have the maximum depth of field at your disposal on either side of it. With the fixed-focus lens at f/8, this depth can be taken as: 1 dioptré, from 23 to 60in.; 2 dioptries, 14in. to 24½in.; 3 dioptries, 10½in. to 15½in.

### Fixed-Focus Setting

The Yvar 12.5mm. f/2.5 focusing lens on my Bolex C8 has no depth-of-field scale and no marking for a fixed-focus setting. What should be the fixed-focus point, and what depth of field would this give me at, say, f/2.5 and f/8? R.R.D., Liverpool.

A good fixed-focus point is 12ft. At this setting, your depth of field will extend from 6ft. to infinity at f/2.5 and from 4ft. to infinity at f/8.

### LOST

8mm. Ferranicolor film, probably sent in error to another customer, containing shots of Cornish coast, launching of a lifeboat and bathing scenes. Any information would be welcomed by L. J. Myatt, 4 Truro Drive, Ashton-on-Mersey, Sale, Cheshire.

### ACW QUERY COUPON

Effective for one week from date of this issue  
(three months for readers overseas)

# AMATEUR CINE WORLD

# BARGAINS

PRESS DATE FOR ADVERTISEMENTS IN THE  
ISSUE DATED SEPTEMBER 7th—FIRST POST ON  
MONDAY AUGUST 28th.

We hope you have enjoyed your holiday. As announced in our May News Letter, our Staff holidays are from 1st to 18th September, during which period the Laboratory will be closed for maintenance work and no processing will be carried out. In consequence, our usual prompt service will be subject to delay during September.

A skeleton staff will attend to orders for film and accessories and will accept and enter films for processing.

This arrangement has been made in the best interests of all concerned and we rely upon your understanding and indulgence.

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HOME MOVIE FILMS. Subjects to suit all ages. State requirements. Diamond Film Productions, 235a, High Street, Slough.

CONTINENTAL FILMS. The latest exciting 8mm. films from France. Call or send 6d. in stamps for illustrated leaflet. Cinevue Pocket Viewer, 37/6. Capitol Films (Dept. ACW), 193 Wardour Street, London, W.1. GER 8196 (T/C).

8mm. FILMS. Comprehensive list mailed 3d. Cine-Optics, 19 College Road, Harrow, Middx.

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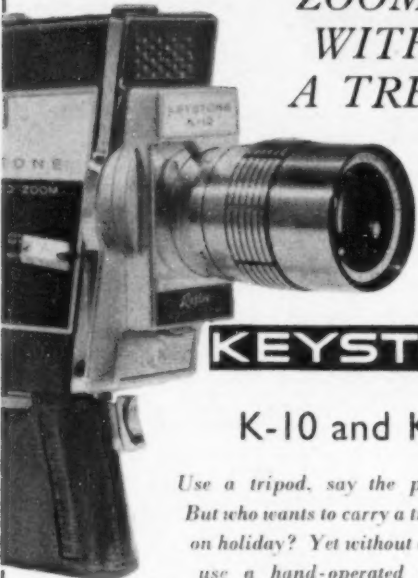
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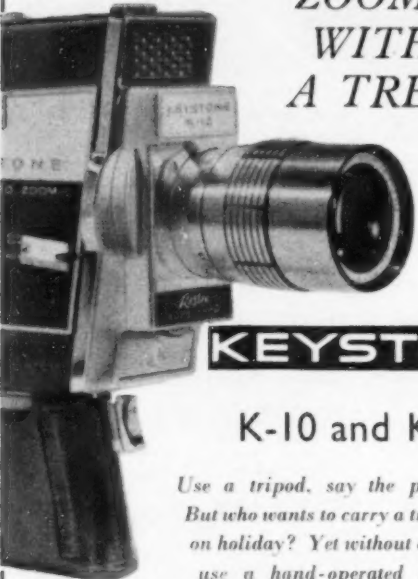
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**Movie Miscellany**—continued from page 300

tried the same reel of film on two other Eumigs belonging to friends. I report, contritely, that the splices did *not* go through satisfactorily. In every case, the picture went momentarily out of focus and you could see the join leaping from the bottom to the top of the screen.

The Eumig is such an excellent little projector and so deservedly popular that I think it is time the designers looked into this business of splice jumping very seriously. On the basis that there is no smoke without at least some fire, the Austrian engineers should take serious note of the repeated criticisms in this respect. After all, it's no good telling amateurs to make a serious study of creative editing if one of the world's most popular 8mm. projectors does not cope satisfactorily with splices.

I am by no means certain that the answer is to fit a back pressure-plate. Last week I borrowed a Bauer T10 which has a back pressure plate and it wasn't at all kind to splices. Could it be that every projector—even those from the same stable—have individual peculiarities? From my own experience, I would confirm our correspondent's remarks about the Cirse-Sound. I have not found any other projector which takes splices so smoothly.

Meanwhile, if I have unwittingly misled anybody and irritated Eumig owners who really do know how to make splices, my apologies.

**CLUB NEWS**

MISS LOWER NETHERTON with Parbury Magna, Miss Dog Food, Miss Boiler Maker . . . there must have been beauty queens of almost everything—everything, that is, but cine. But now KIRKCALDY C.C. are to remedy this unhappy deficiency and will elect a cine queen at a dance they are holding on September 8. At least the ceremony should provide attractive material for the club newsreel. They ask if any other club in England or Scotland have

ever queened it before; more to the point, they also ask if clubs will send them their syllabuses, for, a new group, they are finding it difficult to arrange programmes and would welcome suggestions. They have made a start in film production by covering a local scooter rally, and are planning to make a film of the district. (G. McDonald, 12 Lawson Street, Kirkcaldy, Fife).

Filming, and in some cases tape recording, an unusually large number of local events—the Queen's visit, charter celebrations and the enthronement of the new Bishop of Rochester among them—has strained ROCHESTER, CHATHAM & GILLINGHAM C.C.'s financial resources, but they hope to have monochrome copies ready early next year. An hour's course every week for beginners is to be a feature of the new season's programme. (Miss H. Gilbert, 158 Bredhurst Road, Wigmore, Gillingham, Kent).

In Terry Nunn's Ten Best film, *The Case*, a case baffled a man trying to get rid of it by growing larger and larger. In NOTTINGHAM A.C.S.'s *A Man Called 'X'*, which they are entering for the Midlands Cine Association competition, a parcel gets smaller and smaller and acquires a life of its own. The film, in Kodachrome II, is being shot in Wollaton Park (by permission of the Corporation) and in the president's home. A Bolex B8 and Keystone Zoom Reflex are being used. Each entry by societies in the Association begins in the same way: the finding of a parcel on a doorstep, and the producers take it from there. (H. G. Stafford, 39 Davies Road, West Bridgford).

*Night Out* was the theme set by CHESTER C.S. for groups of members who were each issued with a roll of monochrome and invited to interpret the theme in their own way. The results will be discussed at a forthcoming meeting. (D. S. Tomlins, 26 Stanton Drive, Bache Hill, Upton, Cheshire).

Several members of DUNDEE C.S. are to contribute 8mm. material for a film on Scotland's sporting activities. (A. F. F. Maclure, 168 Glamis Road, Dundee).

The Editor of the *Mid-Cornwall C.S. Newsletter* suggests that the club should produce a cine record of the St. Austell development scheme. It would be three years in the making, all members could play an active part in its production, and "apart from the interest value it would be a wonderful record—perhaps suitable for the town's archives." The current production—one which strikes new ground for a club—shows the life found in rock pools. The script provides for members to work both on their own on almost any beach and in groups. John Vaughan has been elected to serve on the I.A.C. Regional Council. (M. J. Millard, Clifden Grill, St. Austell).

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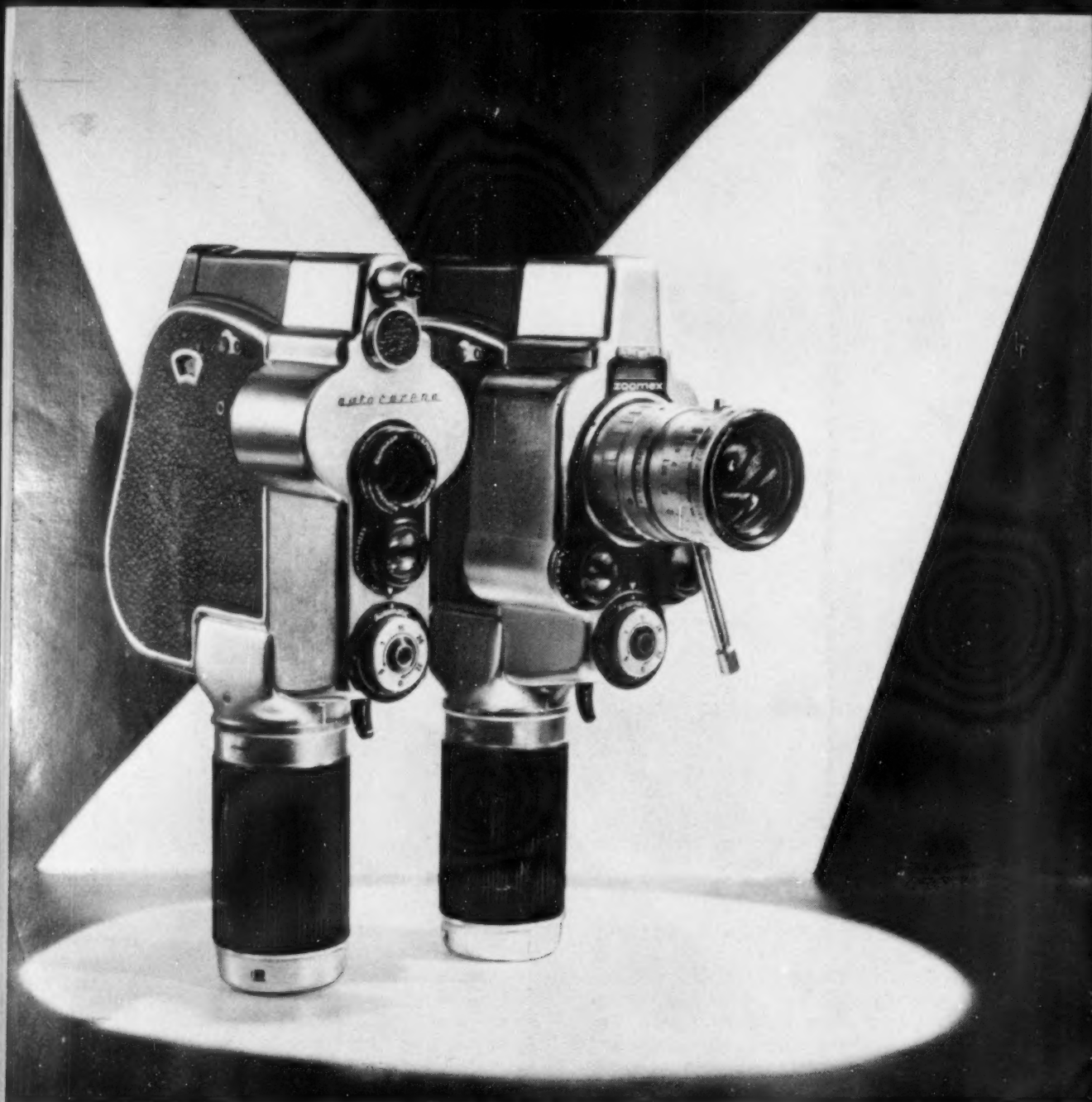
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